

MUSICAL AMERICA

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Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



N. B. C. OPENS ITS RADIO CITY HOME WITH FESTIVITIES

Week Celebrating Occupancy of New Quarters Brings Gala Programs in Which Many Celebrities Take Part — Four Hundred Orchestra Players Appear Under Renowned Guest Conductors — Seventh Birthday of Broadcasting Company Is Crowded With Interesting Moments — Noted Speakers are Heard

SO much magnificence and so many events attended the official opening week of the National Broadcasting Company's new occupation of Radio City, that it is impossible to describe it all, or to take into account any more than the chief musical happenings. The week got off to a brilliant start on Saturday, Nov. 11, at 8 p. m., and the great floodlights trained on the new building spotted many celebrities entering to witness the inaugural program.

The Schola Cantorum of New York, Hugh Ross, conductor, led off the musical part of the evening (saving The Star-Spangled Banner), with Unfold Ye Portals, from Gounod's The Redemption, and the large invited audience in the great auditorium studio watched and listened breathlessly while one attraction followed another with that crisp precision that only radio, with its eye on the clock, can bring to such festivities. Walter Damrosch was there, and conducted the orchestra in the Pilgrim's March from Tannhäuser, and also in the accompaniment for Maria Jeritz's singing of a Lehar song. John McCormack sang two songs with Edwin Schneider accompanying, and the Schola Cantorum was heard again before the hour was over.

Rogers Joshes Radio

These were the contributions of the music world. From more strictly radio confines came Frank Black, Paul Whiteman and Nathaniel Shilkret to conduct; Jessica Dragonette, the Revelers, Frank Munn, Virginia Rea and Rudy Vallee to sing, Amos 'n' Andy to occupy an amusing three minutes, and Will Rogers to make devastating remarks about the medium which he was then using. His sly pokes at broadcasting were anticipated with more dignity but with no less force, and supplemented by a note of hope and confidence, in a telegram sent by President Roosevelt to Merlin H. Aylesworth, NBC president, who incorporated it in his short introductory speech.

A composition entitled SOS, by Robert Braine, was cut short to allow a trans-Atlantic telephone conversation between David Sarnoff, president of RCA, who was in London, and three gentlemen seated at a table on the

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An Opera Star Helps Celebrate a Birthday



Rosa Ponselle, Soprano of the Metropolitan, Was the Honored Soloist at the NBC Seventh Anniversary Program in Its New Radio City Studios on Wednesday, Nov. 15. With Her Are Merlin H. Aylesworth (Left), NBC President, and Cornelius N. Bliss

TWO MORE SINGERS JOIN METROPOLITAN

Names of Del Corso and Lazzari Added to Roster of Opera Association

With the issuing of the prospectus for 1933-1934 of the Metropolitan Opera Association, Giulio Gatti-Casazza, general manager, has made his final announcements for the coming season, his twenty-sixth at the head of the institution.

In addition to the ten new members of the company announced last May, the brochure names two more members, Carlo Del Corso, tenor, and Virgilio Lazzari, bass. Mr. Del Corso was born at Bagni San Giuliano near Pisa, Italy, made his first operatic appearances as a baritone in Modena and later sang baritone roles throughout Italy. In the winter of 1932, he made a second debut at the Puccini Theatre in Milan as Dick Johnson in The Girl of the Golden West. Mr. Lazzari, who has been heard in New York with the Chicago Civic Opera Company, was

born in Assisi, Italy. He made his grand opera debut in Buenos Aires as Alvisé in La Gioconda. His first appearances in North America were with the Boston Opera Company. Marek Windheim, (Continued on page 4)

San Carlo Opera to Establish Headquarters in Chicago

CHICAGO, Nov. 20. — The San Carlo Grand Opera Company, Fortune Gallo, impresario, will be renamed the Chicago Opera Company next autumn, when the producing and executive offices will be transferred from New York to this city, according to the Chicago Tribune.

A season of eight weeks will begin on Oct. 15 in the Auditorium, where the company has appeared this year before large audiences. A short preliminary series in the spring is also contemplated. The repertoire will be increased, and the staging more elaborate, according to John Goodridge, president of the Auditorium Building Corporation.

BOSTON ORCHESTRA INTRODUCES NOVEL WORK BY HONEGGER

Mouvement Symphonique No. 3 Has First Performance in America Under Baton of Koussevitzky — Music Possesses Strongly Rhythmical Characteristics — Petri Is Soloist in Mozart Concerto — Beethoven Cycle Begins — People's Symphony Under Sevitzyk Continues to Attract Enthusiastic Following

BOSTON, Nov. 20.—The American premiere of Honegger's Mouvement Symphonique, No. 3, was featured at Boston Symphony concerts given in Symphony Hall on Nov. 3 and 4. The program conducted by Dr. Serge Koussevitzky, with Egon Petri, pianist, as soloist, was as follows:

Mouvement Symphonique, No. 3... Honegger
(First Performance in America)
Concerto in E Flat... Mozart
Mr. Petri
Symphony No. 4, in F Minor... Tchaikovsky

Considering the items in the order of their presentation, we pause for a moment with Mr. Honegger's new work. It is to his credit that he restrained his orchestration to the conventional number of instruments, with the addition of a saxophone. It is also to his credit that he produced no unduly cacophonous harmonies.

Yet the work left us curiously unimpressed, despite its strongly rhythmical characteristics. Perhaps, because of the fact that we cannot live by rhythm alone, we found Mr. Honegger's paucity of thematic ideas a detriment to our enjoyment of the piece, and our final remembrance of the work will be that of a ghostly apparition of the late departed Pacific 231, although the performance was marked by virtuosity.

Mozart Concerto Charms

To the best of our knowledge, the Mozart concerto had not previously been heard at these concerts. It is recorded that Mozart played it before the ink was yet dry, and that the audience demanded a repetition of the Andante. Discriminating audience! The entire concerto is fresh and spontaneous, making the usual exacting demands upon the pianist and coming to a most satisfying performance by Mr. Petri, whose fluent technique is admirably adapted to this type of music. A charming performance of a charming composition, in which the discreet accompaniment of the orchestra played an important part.

A glorious performance of the symphony brought the audience to its feet in a storm of applause and ended a program of curious texture but interesting weave.

On Oct. 31, the Boston Symphony gave the first program in its Tuesday

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NEW CADMAN WORK HEARD AT HONORARY CONCERT OF NATIVE COMPOSITIONS

Hadley Gives Dark Dancers at Academy of Arts and Letters Concert—Composer at Piano—Other Interesting Works at All-American Concert

The American Academy of Arts and Letters devoted the evening of Nov. 9, the second day of its Edmund Clarence Stedman celebration to a concert of American music under the direction of Henry Hadley before an invited audience in its own auditorium.

It was an enjoyable program, in which an orchestra was heard in Leo Sowerby's overture *Comes Autumn*



Henry Hadley Conducted the Program Given at the American Academy

Time, Charles Wakefield Cadman's new fantasy, *Dark Dancers* of the Mardi Gras and John Powell's *Natchez* on the Hill. Only the Cadman work calls for comment here, as the other pieces have been heard and reviewed before. Nor does this reviewer consider the attitude shown the press by this august body deserving of undue space. On arrival at the auditorium, an impolite usher informed the writer that he would "have to wait twenty-five minutes" before he could be seated, his ticket clearly mark-

Two New Singers for Metropolitan

(Continued from page 3)

tenor, whose name was absent from the list announced last May, has been re-engaged.

As announced in the last issue of *MUSICAL AMERICA*, the season will open on Dec. 26, with Deems Taylor's Peter Ibbetson with Edward Johnson, Lawrence Tibbett, Lucrezia Bori and Gladys Swarthout in the principal roles. Tullio Serafin will conduct. There will, however, be a pre-seasonal matinee of *Hänsel und Gretel* on Christmas Day. The final performance of the season will be on March 31.

The prospectus includes an acknowledgment as follows from Mr. Gatti-Casazza:

"The generous support given by the music-loving public of America to the successful campaign to 'save Metropolitan Opera,' together with the loyalty of the season subscribers who again honor the Metropolitan Opera House with their patronage, assures the continuance of the Metropolitan Opera with the highest artistic standards."

ed "Press" apparently not calling for a reserved seat. This after journeying to 156th Street on a cold and windy night!

Mr. Cadman was present and played brilliantly the piano obbligato in his *Dark Dancers*, which proved to be a vigorous, sharply rhythmed piece, abounding in appealing melodic fancy and opulent orchestration. The orches-



©Bachrach
William J. Henderson, Music Critic of the New York "Sun," Elected to Membership in the Academy

tra played it enthusiastically, and there was a hearty reception for the composer at the end.

Does the Academy realize how little justice is done the American composer by performances for which so little rehearsal is allowed as the works heard at these concerts? The audience that hears them is, to be sure, not a musical one; but in it there are always some who are discriminating, and unrehearsed performances are ever an offense, whether given under these solemn, almost pontifical auspices, or at summer open-air concerts.

Frances Blaisdell in Charles T. Griffes's *Poem* for flute and orchestra revealed her lovely tone, just phrasing and artistic understanding of this exquisite music. In Wintter Watts's two lovely songs, given with string orchestra, Zelina Bartholomew, soprano, gave an exhibition of genuine vocal artistry, such as might be held up as a model to vocal students. Her production matched her interpretations. These songs, originally written with piano, are resplendent in Mr. Watts's effective string settings. He was present and had to bow.

St. Cecilia Club Sings

The St. Cecilia Club under Victor Harris put another excellent presentation of Deems Taylor's cantata, *The Highwayman* to its credit, in which Frederic Baer sang the baritone solo part with great authority and resonant vocal quality. His climaxes were intensely dramatic, his diction clear and his pianissimo singing tender and true.

Walter Wild opened the program with two fine examples of native organ composition, a *Lament* by Carl McKinley and the *Final* from Edward Shippen Barnes's *Second Symphony*, Op. 37, both of which he played admirably.

Mr. Hadley not only led the orchestra in his usual manner, but contributed two Stedman settings to the program, two melodious part songs well sung by the St. Cecilians, *What the Winds*



Philip James, Composer and Conductor, a New Member of the National Institute of Arts and Letters

Bring and Autumn Song, in which his lovely orchestral writing was evident. He was applauded heartily and deserved to be.

This program was by no means a cross section of American music. In fact it pointed in one direction, quite as our League of Composers points in

another. There is a happy mean. Some day someone may give us a program of that. Unless we are mistaken, there will be many who will like it.

A. W. K.

TIBBETT AWARDED MEDAL FOR BEAUTY OF DICTION

W. J. Henderson Elected to American Academy and Philip James to Institute

The medal for good diction on the stage, awarded by the American Academy of Arts and Letters, was bestowed on Lawrence Tibbett, baritone of the Metropolitan Opera, at the meeting held jointly with the National Institute of Arts and Letters on Nov. 9. The presentation speech was made by Charles Dana Gibson. Mr. Tibbett is the first opera singer to receive this distinction.

At a meeting of the academy the same morning, several new members were elected, among them, William J. Henderson, music critic of the *New York Sun*. The National Institute of Arts and Letters, from which the academy members are drawn, also met and held elections. Philip James, composer and conductor, was elected to the music department.

New Work by Honegger Is Given American Premiere by Bostonians

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afternoon series. These concerts, as previously stated, will be devoted exclusively to a Beethoven cycle. Dr. Koussevitzky's choice was the following:

Symphony No. 1, in C
Symphony No. 3, in E Flat (*Eroica*)

In the publication of music by Beethoven, the virtues of this orchestra are too well known to require detailed comment. Enthusiasm and prolonged applause were the order of the afternoon, and it was with evident reluctance that the audience at last departed.

Monday Evening Series Begins

The Boston Symphony presented the first program of the current Monday evening series on Nov. 6, Dr. Koussevitzky presenting the following program:

Eine Kleine Nachtmusik Mozart
Three Pieces for Orchestra after a Tale by Edgar Allan Poe Nikolai Tcherepnin
Symphony No. 1, in C Minor, Op. 68 Brahms

Seldom has the Mozart been so clearly or charmingly published, or the Brahms so eloquently expounded. Contrasted with the works of his predecessors, the "Tale" of M. Tcherepnin appeared more amusing than impressive, although it was given a spectacular performance, and the orchestra bowed in response to vociferous applause in recognition of its prowess.

Dr. Koussevitzky offered the following program on Nov. 10 and 11 to patrons of the regular series by the Boston Symphony:

Concerto Grosso No. 5, in D Handel
Solo Violinists, R. Burgin and J. Theodorowicz
Solo Cellist, J. Bedetti
Norfolk Rhapsody, No. 1, Vaughan Williams
Divertissements on a Pastoral Theme, Op. 49 Pierné
Ein Heldenleben Strauss

An eleventh-hour shift placed the Handel concerto on the list, to the very evident satisfaction of the audience. The performance, by soloists and or-

chestra, of this ever delightful perennial was an outstanding feature of the concerts and served as an excellent introduction to the Norfolk Rhapsody, an atmospheric piece filled with poesy and choice harmonies. Clearly a distinguished portion of the program, played with finesse.

Jazz, a Waltz and Decorations

Of the Divertissements by Pierné we write with reserve, not because these little variations on a theme given out by the English horn are unworthy the composer's effort, but because the theme itself does not contain sufficient musical content to warrant manipulation, even in so clever a manner as M. Pierné's. There are gentlemanly jazz, a languorous waltz, and many measures of purely decorative music, some of which catch the fancy of the listener. The composer owes the orchestra a considerable debt for a highly imaginative performance.

Richard Strauss also is indebted to the players for revivifying the elderly *Heldenleben*, although even this band could not wholly conceal the many measures of padding the score contains.

People's Symphony Attractive

For the second concert of the People's Symphony, Fabien Sevitzky, conductor, chose the Overture to *Euryanthe*, the Air and Fugue for strings by Arthur Foote, Beethoven's Piano Concerto in C Minor with Leonora Cortez as soloist, and the same composer's Seventh Symphony. It was gratifying to find a large audience in attendance. As the season advances a filled auditorium will no doubt be the rule, as this organization is giving very artistic performances of great interest.

Miss Cortez revealed a fluent technique and a crisp, firm touch. Her playing was most musicianly and was characterized by an intelligence which awakened quick response. She was received with enthusiasm.

GRACE MAY STUTSMAN

'We Need Character—We Have Talent'—Schönberg

Composer Can Write Only if He Has Seen an Idea, He Explains —"Pictures are not of Objects, but of Tones and Themes"—All His Accomplishments Have Sprung from Necessity of Expression — Difficulty of General Understanding Arises from Conciseness in Manner of Utterance—A Desire to Paint During Composition

By A. LEHMAN ENGEL

ARNOLD SCHÖNBERG is in America! What that fact may mean to American music, is something which only a lapse of time can tell, therefore it cannot be of prime interest to us today. What the change of environment may mean to his own work is also a matter of interest, but again a question which only the future can answer. What is most significant at the present is the fact that he is here and that any person speaking to him, even without a knowledge of his creative work and accomplishments, must of necessity be vividly impressed by the pertinence of his ideas and the clarity of his thought.

Schönberg is a small man: dark and bald, with sensitive brown eyes. He speaks English, which he has not studied since he was a schoolboy forty-five years ago, with difficulty. Outwardly, he appears to be nervous, but this may well be due to the strangeness of his surroundings and to the strenuousness of receptions, interviews, and meetings. He is neither vigorous nor aggressive as we might have expected. His voice is peculiarly unresonant. When he occasionally expresses himself in German, his personality expands, but this is not to say that when he speaks in English he is not also compelling. He is modest in alluding to himself and his work, and kind and indulgent towards everyone. Although he is fifty-nine years old, he shows no signs of advancing age. With him in America are his wife, his daughter Nuria, who is only eighteen months old, and his dog Witz.

A Strong Inner Compulsion

In reviewing his life's work, one is impressed by the realization that in every step which he has taken, Schönberg has been forced to it by a strong inner compulsion. With him, everything has been accomplished through necessity. A few days ago at the National Broadcasting Company, William Lundell, pointing to the great difference in style between his Second String Quartet, Op. 10, and the Piano Pieces, Op. 11, asked him the cause of it. Schönberg answered that for a long time before the change, he had had musical visions—"not pictures of objects, but of musical themes, tones, and melodies, I call quasi-pictures—a musical story in musical pictures, not a real story and not real pictures." He had experienced these images but had never dared to use them. Finally he was forced to give expression to what he saw and the piano pieces of Op. 11 resulted.

"I am always writing what my fancy gives me, and always I can only write if I have seen a musical idea."

"When you have seen a musical idea, how do you seek to express it?" asked the writer during a long conversation with Herr Schönberg.

"With the musical idea, I receive an impression of musical form, an extension of the whole and of the parts. By and by, I am seeing this form more exactly and begin to hear themes and sonorities and I begin the writing with the pen—sometimes with sketches and, sometimes, I write the music directly."

In the past, Schönberg has spoken of the fact that his music was accepted more generally and at an earlier time in Holland than in other countries. He attributed this to a lack of restriction which elsewhere is caused by a great musical tradition. Holland has no such tradition. For the same reason, he believes that in America, if the public does not willfully set itself against his music, a general comprehension of it will be arrived at sooner than in many other lands.

"I hope that it (general comprehension of his music) will not be so long, but I am not sure. The difficulty for the public to understand is the conciseness. I never repeat. I say an idea only once."

"Were you discouraged at first by the public demonstrations against your music?"

"I was always offended by it for I think the public could know that I have worked with the greatest earnestness and sincerity, and I think that I have the right to demand the respect of the public for that alone." (This expression of resentment is in exact contrast to the humor with which he reviewed the situation in a section of his first lecture at the New School for Social Research on Nov. 17. This section he called "My Public," and began it by saying: "Have I a public? I doubt it." But the inference was humorous and ironic, not at all bitter or resentful.)

The Greatest Need

"What do you think is the greatest need in music today?"

"We need more men with character. Talent we have. What we need is men with the courage to express what they feel."

Arnold Schönberg has had, above everything else, the courage to do exactly what he has felt he must do. Although his work is rooted in the past, his development has carried him far from the beaten path. Where, in the past, musical form has harbored a process of expansion, Schönberg has



Arnold Schönberg. "We Need More Men with Character," He Says

formulated a process of contraction. For the older orders of tonality, he has substituted new ones. For those people ("musical experts" as Schönberg

chooses to call them) who lead public opinion against his work, it seems that he has gone off into a wilderness, and that, "having burned his bridges behind him," he cannot return. What must be most upsetting to this idea, and to those people who accuse Schönberg of being only a musical mathematician, is the fact that many who neither comprehend his theories nor are able to follow technical musical development of any kind, are nevertheless strongly impressed by the emotional force of his expression, a fact which he brought out in his lecture by quoting unprofessional people such as bell-boys, valets, and so on, who expressed to him their feeling of admiration for his music.

I asked Herr Schönberg if he was consciously aware of the emotional intensities of such works as his opera *Die glückliche Hand* or *Pierrot Lunaire*. He replied that to him, they were all only "music" and that he never was able to separate "feeling" from other musical materials.

He is a restless spirit. He has probably never composed anything which he did not feel was necessary and inevitable. During work on the *Gurre-Lieder*, he felt the desire to express himself in painting. This he did over

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League's Concert of Schönberg's Music Shows Recognition of Master Modernist

By A. WALTER KRAMER

CELEBRATING the arrival in this country of Arnold Schönberg, the League of Composers devoted its first concert of the season to a program made up entirely of his music, in the Town Hall on Saturday evening, Nov. 11. The composer was present in a box as the guest of Mrs. Arthur M. Reis, chairman of the League's executive committee.

The audience, which filled the hall, included musical celebrities from the ranks of conductors, pianists, violinists and composers, and the program contained a list of a "composers' committee to greet Arnold Schönberg" of some fifty Americans and foreign creative musicians resident in this country, ranging from Antheil to Sessions

and from Bloch to Gershwin.

As the music of the man, whom we regard as the greatest modernist composer of our day, is but infrequently performed in our concert halls, there was a very genuine interest in hearing it. In the audience were many conservative music lovers (and musicians, too) who came to scoff. But whether one likes this music or not, one must in all fairness admit its authenticity of conception at all times.

Set Apart from the Many

Whether this be the Third String Quartet, Op. 30, which received from the Pro Arte Quartet (A. Onnou, G. Prévost, L. Halleux and R. Maas) a consummate performance, technically and interpretatively, or the Piano Pieces, Op. 11 and Op. 33 which Nadia Reisenberg played, this is music that commands the attention which it has had since it was first presented for critical appraisal. It is Schönberg, the master, every inch, not a modernist composer who is seeking to baffle with strange sounds and unusual combinations. The superb form of the quartet, its clarity of line, its powerful writing, its freedom from affectation, and its unswerving logic—these are qualities that make for important music, that place this composer apart from the many, who in this day of musical sensationalism attempt to storm the citadel of original composition without having mastered the fundamentals of their art. Schönberg's career is an evolution from classic foundations to his present individual idiom, every step of the way a growth toward his complete freedom of expression.

Melody Presented "in the Germ"

This expression is not concerned with melody as we think of it in connection with the classic and romantic schools. There is thematic material, of course, but, as in the case of the works mentioned, it is compressed, suggested, pre-

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The Pro Arte String Quartet, Which Gave Devoted Performances of Schönberg Works at the Special League of Composers' Concert in the Composer's Honor

Lavish Production of Coq d'Or at Opera in Golden Gate

Local Singers and Dancers Make Up Cast in Bright Presentation—Aida Given With Favorite Principals—Tristan Brings San Francisco Debut of Gertrude Kappel

SAN FRANCISCO, Nov. 20. — A \$30,000 production of *Le Coq d'Or* on Nov. 6 followed the opening production of *Samson et Dalila* in the cycle of the San Francisco Opera Company at the War Memorial Opera House. It was a lavishly colorful and brilliant spectacle. No little part of the brilliance was due to the settings and costumes conceived and executed by and under the watchful eye of Nicholas Remisoff, distinguished Russian artist, whom Gae-



Morton
Adolph Bolm, the Jolly King of *Coq d'Or*, With Gaetano Merola (Left), General Director; Armando Agnini (Centre), Stage Director; Nicholas Remisoff, Scene Designer, and Several Ballet Girls

tano Merola, general director, brought to San Francisco for that express purpose.

This was an all-local production. Adolph Bolm accomplished wonders in getting members of the San Francisco Opera and Ballet School classes to perform the pantomime and dancing as effectively as they did. If the dancing was not of professional calibre, it was not Mr. Bolm's fault. He himself enacted the part of the King excellently. A gifted and accomplished dancer in the person of Maclovio Ruiz appeared as the Queen. George Bratoff did well as the Astrologer. Philippa Paulini was conspicuously successful as Amelfa.

Only One Guest Principal

Singers, also local with the single exception of Myrtle Leonard, whose fine contralto voice graced the tiny role of Amelfa, included Querita Eybel as the voice of the Cock; Emily Hardy as the voice of the Queen, Nathan Stewart as the King, and Raymond Marlowe as the Astrologer. Heard in the lesser parts were George Eldredge, Amerigo Frediani, Alberto Vannicci, and Alfred Levi.

The orchestra was excellent under the baton of Wilfred Pelletier, but the other ensembles were disappointing



The Delightful Scene in Act I of the San Francisco Production of *Le Coq d'Or*, in Which Adolph Bolm, Director, Is Seen as the King

when looked upon by critical eyes. However, the garish picturesqueness of the reds, yellows and greens of the Russian settings, the repetition of the same colors in the costumes, and the idyllic "Arabian Nightish" scene of the second act made *Le Coq d'Or* a fascinating visual extravaganza, despite the amateurishness of much of the actual performance. It is to the everlasting credit of the singers that they made the English text understandable!

It takes a courageous recitalist to offer a vocal interlude to an operatic cycle. John Hartigan proved just that, and a very lucky one. For he drew a near-capacity audience to the Women's City Club Auditorium on the afternoon

and while Mr. Merola sometimes allowed the orchestra to overbalance the singers, the performance was of more than average merit.

Miss Muzio was lovely and Miss Meisle won an ovation for her superb



Gertrude Kappel as Isolde, in Which She Made Her San Francisco Debut

work in the scene outside the judgment hall that ushers in the last act. It was a triumph for her both vocally and histrionically. Other highlights were Mr. Bonelli's intelligent portrayal of Amonasro, who was the same color as Aida (for a change!) and whose bearing was unmistakably regal; the ballet's work in the second act, and the pageantry stage managed by Armando Agnini. Never mind the lowlights!

Fine Singing in Wagner Opera

On Friday came *Tristan und Isolde* with Alfred Hertz in charge in the orchestra pit. On the stage were Gertrude Kappel, Miss Meisle, Paul Althouse, Mr. Pinza, Mr. Bonelli, Alfredo Gandolfi, Mr. Oliviero, Mr. D'Angelo and Raymond Marlowe.

Mr. Hertz received a thunderous welcome ovation as he made his appearance. Barring his tendency to let the orchestra overwhelm the singers in everything except pianissimo passages, and to let the brasses drown the strings with undue frequency, the orchestral performance was splendid.

Miss Kappel, making her debut here



Kathryn Meisle Scored as Brangäne and Amneris in Two West Coast Operas

of the *Coq d'Or* premiere! Mr. Hartigan has a baritone voice of warmth and sweetness and sang with splendid musical intelligence an exacting program of Schubert, Wolf, Fauré, and Negro spirituals. Elizabeth Alexander was his impeccable accompanist.

Verdi Work Elaborately Staged

On Wednesday night, Nov. 8, the San Francisco Opera Company presented *Aida* with Claudia Muzio, Kathryn Meisle, Giovanni Martinelli, Richard Bonelli, Ezio Pinza, Louis D'Angelo, Ludovico Oliviero and Ester Folli. The Verdian war-horse was ornamented with new trappings of much splendor;



Mishkin
Giovanni Martinelli, Outstanding as Radames and Samson in San Francisco's Opera Season

as Isolde, won especial favor in the final scene. Her *mezzo-voce* singing was of lovely quality throughout the evening, as was Miss Meisle's in the music of Brangäne. Mr. Althouse as Tristan and Mr. Bonelli as Kurvenal had highly effective moments, their voices falling gratefully on the ear. Mr. Pinza, as King Marke, gave a consistently excellent performance.

A Sunday Samson

A Sunday matinee of *Samson et Dalila* reminded us of the admirable opening production. Mr. Martinelli and Cyrena Van Gordon sang finely; the ballet did much better work than on the previous occasion. Mr. Martinelli's acting as the blind Samson in the last act was one of the finest bits of histrionism the season has brought to date.

A program of *Danse Impressions en Masque* by Josef, given in the intimate setting afforded by Kamokila Theatre, revealed this young artist's genius as a maker of masks. Costumes and accessories, the choreography and the music were also of his own creation. Guillaume Lave was his assisting pianist. Josef dances in oriental idioms and made his Cambodian Temple Dance, Egyptian Bas-Relief, Golden Buddha and Voodoo Ritual Sacrifice of the Snake particularly memorable.

MARJORY M. FISHER

TARDY JUSTICE TO S Scriabin IN REVISION OF SCORES

Errors of Long Standing Removed From Music of Enigmatic Russian

Wladimir Lakond, closely identified with Russian music, is himself a pianist, having studied with Artur Schnabel and Leonid Kreutzer in Berlin.—
Editor, MUSICAL AMERICA.

By WLADIMIR LAKOND

N EARLY twenty years have passed since Scriabin, one of Russia's most individual composers, died. In the course of all these years Scriabin's piano works have been and continue to be published with numerous and serious misprints. His publishers, Belaieff, Russian Music Publishers (this organization founded by Serge and Natalie Koussevitzky) and Jurgenson, all were on the most friendly terms with the composer. But in spite of the opportunities arising within a period of about two decades, none saw fit to correct the errors. Moreover, even during Scriabin's lifetime, copies of his compositions containing the errata were issued. The composer made his own revisions for new editions. The blunders continued.

Scriabin was a prolific writer—a new, a revolutionary writer. His personality, aside from music, was quite unique among musicians. Already at an early age his individualism commenced to break through the shell of acquired characteristics. Early, his mind became entangled in the "Weltschmerz." Art and science were constantly interrogating one another in his psychic make-up; he was always striving to "fortify himself with science."

Alexander Nikolaievitch Scriabin was born on December 25, 1871, and died April 14, 1915. Moscow was his place of birth and death. The development of his personality within forty-four years was very irregular and striking. While mysticism is a part of all artists, in this instance it assumed vast proportions, so much so that it was akin to abnormality. Little Sasha (affectionate for Alexander), who from childhood was undersized and frail, tried unsuccessfully during his adolescent years to wrest the world's mystery from Mother Nature. His beginnings were very similar to Chopin's; he adored this composer. A youth who was unable to fall asleep unless an album of Chopin's works was underneath his pillow must not only have been influenced by him but have had more than a common tie of sympathy and understanding.

An Enigma To Friends

Scriabin was an intense, a colorful, a paradoxical personality. To most of his friends he was an enigma. From his face one could glean nothing. It was a naive, a baby face; a small up-turned nose (originally up-turned, which by his constant, persistent patting downward was finally straightened); gray-colored skin; a large open forehead and lips not visible due to his streaming mustachios which were counter-balanced by a conservative goatee. The eyes, deep-set, large and with heavy, wide upper lids, were different in expression; the right that of an idealist and the left of the practical man. The right eye was even somewhat lightless, dull. Outwardly there was nothing about Scriabin that was attractive, not even his style of dress.

Yet he was immaculate and could stand long in front of a mirror to the discomfort of waiting friends.

When not quite two years old he lost his mother, a fine pianist, and the babe was left in the care of his "dear Aunt Lubov." His father, an unmusical person, departed for consular service in the Near East. Scriabin's musical talent asserted itself early and his teachers, in piano, Conus and Zvereff, and in harmony, Taneieff, did not realize his future possibilities as a creative artist. The seemingly quiet boy was rocked by dark, turbulent currents. Unknown to those about him, his youth was very stormy, especially with regard to erotic matters. Later in life he confessed to Leonid Sabaneieff, his friend-observer for long years (although at first an antagonist, later a protagonist, as was the case with many others), that "already in my ninth year I was in love in the full sense of the word."

Scriabin loved to live in splendor, was very vain and as particular and fastidious in his dress and manners as a woman. Usually he was in tension, rarely relaxed. His face always exhibiting the workings, the plans in his restless brain. Even his hands were restless. At table he would constantly observe his fingers from the side, as though studying their physiology, giving especial attention to the fourth and fifth fingers. These he strained by over-working on a trill which, incidentally, he employed very much and altogether differently than any other composer for the piano.

Extraordinary as Pianist

As a pianist Scriabin was extraordinary and quite successful. His remarkable performance of his own works, especially of the Seventh Sonata and the Poem, Op. 32 No. 1, which were greatly favored by him, did very much toward making them known. There were also other interpreters of his compositions, among them being his first wife. He was perturbed by the fact that his former wife, who during their married life saw nothing in his music, chose to play it now, when it was recognized. He asserted that his concert tour in the United States was wrecked by her and his former friend and powerful supporter, Safonoff, who could not forgive him for separating from his first wife and living, unmarried, with another woman.

Scriabin's talent for composition was most asserted in his piano works which are peculiarly "pianistic." There are 74 opus numbers and over 190 individual compositions, the titles of which are often original and characteristic of their composer. During his lifetime he made numerous corrections in the works, corrections which were to appear subsequently in new editions but never did. A great many of these corrections were written by him on music which remained in the possession of his friends and sympathizers. In 1922, after his death, his last home in Moscow was converted into a Scriabin Museum.

Not long following the official opening of the Museum, on July 17, 1922, the Music Section of the State Publishers at Moscow determined to issue a



Alexander Nikolaievitch Scriabin: A Portrait of the Composer at the Height of His Career

new edition of the piano works which would at last incorporate the authentic readings of the numerous mistakes as published in the Belaieff, Jurgenson and Russian Music Publishers editions. This was a monumental task and very much of a necessity in view of the fact that Scriabin's works continued to be automatically printed with all the errata. For this purpose a special revision-editorial committee was set up. It was composed of men like V. Belaieff, N. Gilaieff, N. Miaskovsky, A. Alexandroff, A. Khessin, A. Efremenkoff, A. Goldenweiser, M. Meytchik and L. Sabaneieff, most of whom, if not all, were personal friends of the composer. They were prompted in this labor of love not only by loyalty to their friend but particularly to his music and his ideas. For mistakes in the music of a Scriabin are quite different in effect from those of a, say, Chopin. It is indeed very difficult, due to Scriabin's style, to detect the correct or incorrect version of this or that version, and it is precisely for this very reason, aside from the moral responsibility involved, that authenticity must be established.

And now, after nearly ten years of work, the committee has recently completed its task. We discover, for instance, that in Scriabin's Poem, Op. 32, No. 1, perhaps the most played of all Scriabin's compositions—a work subtle, poetic and mystical—on four pages there are no less than six corrections, one as important as the other. The committee adopted the admirable method of printing separately on the first page of each composition the incorrect and its authentic version. The text, of course, in each composition

contains the authentic version. Another instance may be cited in the case of the piano concerto—Op. 20—a work, incidentally, not very well known—where the corrections, in this comparatively long work are very numerous indeed. N. Gilaieff was commissioned by the committee to make another arrangement of the orchestral score for piano (second piano part) because the original first piano arrangement was deemed to be incomplete and to show many differences between it and the orchestra score. In comparison to the latter it resembled a rough sketch. It was regarded as appropriate that the committee issue for the first time three of Scriabin's posthumous compositions, namely, a Canon, a Valse and a Poème Symphonique. The first two are works of his boyhood period, having interest solely of a biographical nature, and were left unedited, as originally written by the composer, while the Poème Symphonique, his first work for orchestra, is arranged for piano solo by N. Gilaieff. Some of the compositions, such as the Mazurkas, Preludes, etc., are issued in book form. The greater part, however, is issued in separate numbers. Two sizes of format predominate—it was very difficult to have a uniform size inasmuch as copies were issued periodically—the quarto and the folio. Reading texts and titles are in Russian and French.

This new, authentic edition is much more than a monument to honor Scriabin. It is living justice to his work which was his due for many years—his indisputable right to be published and played as he himself willed.

New Works and Revivals on Symphony Programs

Bruno Walter Brings Back Richard Strauss's *Macbeth* and Gives Tchaikovsky Works in Memory of Composer—Shostakovich's First Symphony Played by Stokowski — David Stanley Smith's *A Satire* Has First New York Hearing — Tcherpnin's *Poe Pieces* Given New York Premiere by Koussevitzky in First Concert of Season

MANY novelties graced the programs of the New York Philharmonic-Symphony and visiting orchestras during the past fortnight, making symphonic concerts of striking interest. At the first Musicians Emergency Orchestra concert under Walter Damrosch in Madison Square Garden, a scene from *Parsifal* was presented and seven artists were heard in works by Bach. Grete Stueckgold impressed in a fine performance of the Letter Scene from *Eugen Onegin* under Bruno Walter. Josef Lhevinne was a Sunday Philharmonic-Symphony soloist in a Chopin piano concerto.

Walter Revives Early Strauss

New York Philharmonic-Symphony, Bruno Walter, conductor. Carnegie Hall, Nov. 9, evening:

Symphony in C (Jupiter).....Mozart
Tone Poem, *Macbeth*.....Strauss
Symphony No. 6, (*Pathétique*).....Tchaikovsky

The early Strauss tone poem, written when today's old lion was but twenty-three, was heard in New York for the first time in a dozen years, its last Manhattan performance having been conducted by Strauss himself, with the Philadelphia Orchestra as his ensemble. This was during the composer's last visit to America, in 1921. *Macbeth* has the Straussian energy, the Straussian tumult, the Straussian splendor of orchestration (though not yet at its meridian) and the Straussian alternation of the melodic and the violent. But its basic ideas are not to be compared with those of *Don Juan*, a product of the same period. Mr. Walter's performance was one that fully realized the dramatic qualities of the work. The Mozart and Tchaikovsky symphonies were often beautiful as to sound though not impeccable as to detail.

In Honor of Tchaikovsky

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Grete Stueckgold, soprano. Carnegie Hall, Nov. 12, afternoon. All-Tchaikovsky program:

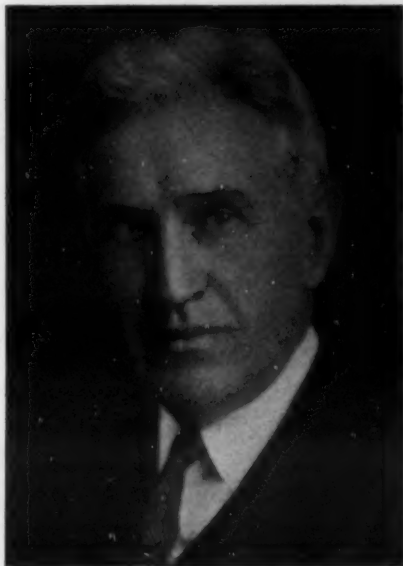
Fantasia, Francesca da Rimini
Letter Scene from *Eugen Onegin*
Mme. Stueckgold
Symphony No. 5

In honoring Tchaikovsky, who died forty years ago this month, Mr. Walter did well to include the excerpt from *Eugen Onegin*. The character of Tatjana was one especially dear to the heart of the composer and the Letter Scene, when sung as effectively as it was sung by Mme. Stueckgold, is eloquent and characteristic music. Orchestrally, it gains in richness through being transferred from the opera pit to the concert platform. The soloist's personal charm as well as the beauty of her middle voice enhanced a sympathetic performance. The scene was sung in English. The two purely orchestral works were strikingly achieved.

Stokowski in Russian List

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Nov. 14, evening:

Eight Russian Folk Songs.....Liadoff
Symphony, No. 1.....Shostakovich
Kamarinskaya.....Glinka
Tableaux d'une Exposition.....Moussorgsky-Ravel



David Stanley Smith's *A Satire* Had a New York Premiere Under Bruno Walter

That it is not a matter of mere chance that the lights go out gradually as Mr. Stokowski's batonless hand comes down on the opening beat of a composition, was demonstrated convincingly for all who had eyes to see, when on this occasion the Philadelphian's generalissimo stood several minutes with upraised hand waiting for the audience to give him its silent attention.

Then, the magic signal was given, the lights faded à la Belasco, and the unforgivable trick of dimming the lights gave way to the playing of symphonic music.

One might have thought Mr. Stokowski would do this Russian program satisfyingly, as his major offenses have always been in classic music and Wagner. But once more his lack of taste and his deliberate alterations of the printed page were in evidence and proved unpardonable.

There was a time, when he was making his reputation, that he conducted entirely without score. Apparently he considers this no longer necessary (his reputation having been won) and led the Liadoff and Shostakovich works from the music, as he has practically all large works except those with which he is thoroughly familiar.

The folk songs were beautifully played and much of the fascinating Shostakovich was presented with remarkable color and precision. But the 'cellos spoiled the close of the slow movement through an uncertain entrance. Can they be blamed for expecting a cue when a conductor has the score before him?

It was in Glinka's alluring little piece that Mr. Stokowski has decided to improve the writing of a man who, though not the most erudite of musicians, could scarcely be held deficient in skill in instrumentation. Yet, passages in horns and in trumpets were played stopped, which in the score are marked to be played naturally, the dynamic scheme of the piece has been completely revised, not to its betterment. Vivid *crescendi*, all along the line of sensation, have been written in, accents altered and notes held to four times their length. Thus is an innocent enough fantasy on two little Russian folk melodies turned into a series of sharp contrasts. To what end? Applause. But how about Glinka?

The Moussorgsky pictures, in Ravel's overdressed instrumental version, were similarly given, with overpowering climaxes, and were applauded vociferously. Here, too, there was too much attention to the notes and too little to the spirit of the work. Nor should the "promenades" between the various sections be played with such sharp definition. They are, after all, parenthetical.

Walter Introduces David Stanley Smith's 1929—*A Satire*

New York Philharmonic-Symphony, Bruno Walter, conductor. Carnegie Hall, Nov. 15, evening:

1929—*A Satire*, Op. 66, David Stanley Smith
(First Time in New York)
Suite, *The Birthday of the Infanta*, Schreker
Symphony No. 7, in A.....Beethoven

Were it not for the program notes supplied by the distinguished dean of the Yale University School of Music for his new piece—the second American representation on Mr. Walter's list this year—listeners might have realized only that they were hearing a well-made work, not too emotionally exciting, not too thematically provocative. But Dean Smith has said that



Carlo Edwards

Not Only Was Grete Stueckgold a Soloist With the New York Philharmonic-Symphony, But She Also Gave a Town Hall Recital During the Fortnight

he meant the work to convey the psychology of the American people, pleasure glutted, after their pleasure has been ruthlessly taken away by the financial crash of 1929. *Satire* he takes to mean only "a spiced and brisk commentary on contemporary life." Even with these guiding posts, the work remains just what it is—well made, unquestionably orchestrated by a master hand, coolly conceived, and somewhat long for its thematic value. The intentional "frustration" of the "pleasure" theme has an unfortunate repercussion, since one often feels as frustrated as the theme itself. The performance was excellent, and Dean Smith was called out for several bows.

Schreker's fanciful suite on Oscar Wilde's famous tale was pleasant hearing, for its Viennese charm, its use of old dance forms, and its atmospheric effectiveness, but it would have been better program-making not to put these two works on the same side of an intermission.

The Beethoven symphony went apace after the first movement, sometimes achieving such speed that note and phrase values were lost in the shuffle, especially in the last two movements.

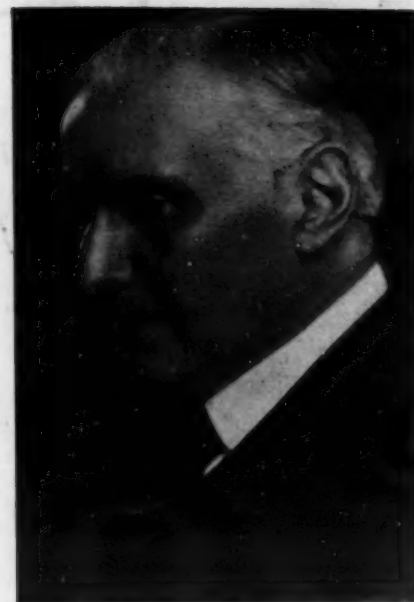
Koussevitzky Gives Splendid Performance of Sibelius Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 16, evening:

Le Tombeau de Couperin.....Ravel
Three Pieces after a Tale of Poe, Op. 59
N. Tcherpnin
Symphony, No. 2 in D, Op. 43.....Sibelius

Dr. Koussevitzky has never given a finer performance of this glorious Sibelius symphony in New York than he did at this concert. It must have made him happy too, Sibelius enthusiast that he is, to realize that the audience, by its unanimous reception of this superb music, agreed with him.

The orchestra played it thrillingly. Again it was evident that an orchestra can only play with complete freedom that with which it is entirely familiar. This is not accomplished only by the preparation



Walter Damrosch Gave a Bach-Wagner Concert With the Assistance of Prominent Artists For the Musicians Emergency

of a work for a concert, but by frequent performance. Dr. Koussevitzky has played Sibelius sufficiently with his men to have them know these symphonies as well as they do the older, standard symphonic music. What was achieved at this concert, a glowing, natural and secure reading, is the result.

Of the Tcherpnin there is nothing to record save that the time allotted it might well have been given to music of real moment. With a mammoth instrumental apparatus this sixty-year-old Russian composer writes in an idiom in which he is not at home, indulging in *clichés* that suggest the modern French school, Stravinsky and Moussorgsky, and saying very little, if anything, that can be called personal. It was the work's first performance in New York, probably also its last.

The audience was cool to the Ravel, brilliantly played, and more than cool to the Tcherpnin. It hailed the Sibelius, proving its own good taste in unmistakable terms.

Boston Symphony in First Matinee

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 18, afternoon:

Concerto Grosso No. 5 in D for Strings
(Edited by G. F. Kogel).....Handel
Norfolk Rhapsody No. 1.....Vaughan Williams
Divertissements on a Pastoral Theme, Op. 49, Pierné

(First Time in New York)
Symphony No. 4, in F Minor, Op. 36, Tchaikovsky

This was an exhilarating concert, from the first clean attack in the lovely Handel work, to the end of the passionately dramatic performance of the Tchaikovsky. The Handel, indeed, had a moving reading, and the radiant beauty of tone of Boston's string section is hardly to be surpassed nowadays. The solo parts were well played by Messrs Burgin and Theodorowicz, violins, and Bedetti, 'cellist.

The two central pieces on the list, while not of great importance, were charming to hear, Vaughan Williams's mastery of mood and color and Pierné's fastidious taste and Gallic elegance providing several moments of mildly contrasted pleasure.

Dr. Koussevitzky reserved, naturally, the greatest display of his temperament for the Tchaikovsky, which can support it, even with the exaggerations which it produced. The music lashed like a whip, seethed like a volcano, sighed like a sad north wind—which seemed to be all very well, considering its own nature and its interpreter's. The audience was vastly stirred and roused to, what is for a Boston matinee audience, wild applause.

Damrosch Opens Musicians Emergency Series

Festival Orchestra, Walter Damrosch, conductor. Soloists, Albert Spalding, violinist; Georges Barrère and Frances Blaisdell, flutists; Ernest Hutcheson, Harold Bauer, Henri Deering and Charles Naegele, pianists; Dorothea Flexer, contralto:

(Continued on page 29)



DEAR MUSICAL AMERICA:

That organization of our immortals, which is known as the American Academy of Arts and Letters, held forth at the beautiful home of the Academy in West 156th Street, New York, on Nov. 8 and 9 in a two-day celebration of the hundredth anniversary of the birth of one of its former presidents, Edmund Clarence Stedman.

Poems honoring Stedman were read by members of the Academy, medals were presented for various achievements, such as the gold medal for good diction on the stage to Lawrence Tibbett, and for the same quality on radio to James Wallington.

In the evening of the second day, a concert of American music was given, of which you will doubtless have a review in another part of this issue, as one of my imps saw your editor there, applauding the program under Henry Hadley's baton. Hadley paid his tribute in two new choruses which he composed to Stedman poems.

All very nice, I think. But I wondered again at the insularity of an academy which honors Stedman so lavishly when other American poets merit attention far more. For example, such a giant as Walt Whitman still has to receive recognition from this group of guardians of the sacred precincts. I realize that Stedman was an "academician" and Whitman was not, just as I am certain that Whitman would never have wanted to be one. But the fact remains that Whitman is one of our few truly great poets and Stedman is, to the critical literary judge, the author of a first-rate anthology and a poet of not higher than third rank, if that.

I am afraid that the Academy will never have real meaning until it broadens its viewpoint and departs from the die-hard attitude which has characterized it over the years. In its recent deliberations I happen to know that the names of several significant American authors came up for consideration and were voted down, not because they did not measure up as creative writers but because the pontiffs in the Academy held that these writers are inclined to be what the Academy calls radical in thought.

How amusing! Especially, as the writers are not radical at all, but are men of force and broad vision, free from any of the flub-dub which holds in check the unhampered functioning of the individual mind.

This is all in line with the story that came to me of the photographs of the Academy luncheon being taken before

the wine was served! No wine glasses on the tables until after the pictures were flashed. . . .

In connection with Stedman I was delighted to come upon an article about him in the Cincinnati *Enquirer* for Oct. 8, written by that distinguished composer, Edgar Stillman Kelley, a member of the National Institute of Arts and Letters. Dr. Stillman Kelley points out in this article that Stedman was a prophet of aviation, showing that in *Scribner's Magazine* in 1878 Stedman had written an article on Aerial Navigation, which set forth the principles on which he believed dirigibles should be constructed, all clearly thought out and quite in line with what Count Zeppelin later gave to the world. It is Dr. Stillman Kelley's opinion that as this Stedman article was commented on everywhere, not only in this country, its contents were probably known to and absorbed by Zeppelin.

Well, I am willing to join in honor to Stedman as an aerial prophet, but I do not think he has any such place in American letters as his Academy has assigned him to.

I must pay my compliments, however, to Edgar Stillman Kelley for his research in connection with the Stedman centennial and for the charming style in which his article is written. I enjoyed every bit of it. And it did make me think more of Stedman—as a man with a vision of aerial navigation, not as a poet.

The New York Times distinguished itself in reporting the doings of the Academy on Nov. 10 the following morning, by simply adding a paragraph about the concert of American music at the tail end of a whole column about the literary happenings. That paragraph, by the way, was a striking example of not printing "all the news that's fit to print." For it omitted entirely the name of Charles Wakefield Cadman and his new orchestral fantasy, *Dark Dancers of the Mardi Gras*, which was not only heard for the first time in New York on this occasion, but which was given with Mr. Cadman playing the piano obbligato; and it also stated that "the orchestral works included *The Highwayman* by Deems Taylor," when, as everyone knows, *The Highwayman* is a cantata for chorus, and baritone solo; in other words, anything but an orchestral work.

Some one sent me (perhaps it was the publisher, though I doubt it) a copy of *Breitkopfs Nachrichten*, which is a news sheet, issued by this famous German publishing house, intended exclusively for music dealers.

I'd never seen it before, as I'm not exactly what you'd call a music dealer, am I? So I looked at it with that anticipation which new catalogs always arouse in me. And what do you think my eyes were met with on Page 1? An album of compositions by Frederick the Great has just been published for violin and piano, and this is considered of such importance that the entire first page of the circular is devoted to it. Now listen: the blurb tells that these are, not as one might have thought, hitherto unpublished violin pieces by the Prussian King, but transcriptions by one Carl Ettler of works of Frederick's written for everything but the violin!

The inference is, of course, obvious. In the Third Reich, play patriotic. Thus the land where music has always been fostered with dignity, and with deep and reverent study, now turns to commercialize even the poor flute music

of one of its greatest kings by arranging it for violin for amateurs, publishing it with a picture of Sans Souci (the Potsdam variety, of course) on the cover and advertising it with the words: "A Hit: Artistically worthy and timely!" Too bad, indeed. Especially when one realizes that, although the album contains four movements from the old king's flute sonatas and one from a flute concerto, two of the pieces are a hitherto unpublished March and the Old Prussian Army March, No. 1. These marches must be so "künstlerisch wertvoll (artistically worthy)" arranged for violin and piano. Does not the circular state that they are?

Such a palpable attempt to capitalize on the wave of super-patriotic feeling sweeping over Germany today that it defeats its purpose in the eyes of everyone elsewhere. Frederick's music, to begin with, is no great shakes, as recent revivals of it have shown us. But to transcribe it for amateurs to play on their violins, for a great music publisher to issue it, to offer marches for violin and piano, military marches at that, to those who play sonatas of Brahms and Beethoven, is a procedure that makes us smile. No, I'm wrong; it's no smiling matter. It shows how far a nation can depart from its ideals. But I am convinced that the amateur violinists will reject this album unanimously, even in Germany in 1933.

That was a jolly party at the home of Percy Rector Stephens and Jeannette Vreeland (Mrs. Stephens in private life) on the first Sunday afternoon in November. Gathered there, after the afternoon's concerts, were many of the elite of New York's music world to greet their host and hostess in their new home.

One saw celebrities of the operatic and concert world chatting with noted pianists, composers, violinists, managers, etc., and so good a time was "had by all" that the reception, planned from five to seven, lasted several hours longer!

After singing a Wagner program with Bruno Walter, Paul Althouse, who has studied with Mr. Stephens for many years, joined the party. Herbert Witherspoon, an old friend of the host, and other members of the American Academy of Teachers of Singing, were on hand too.

Late in the afternoon, following his second recital of the season at Town Hall, John Charles Thomas and Mrs. Thomas dropped in to say hello to their friend "Stevie," as did Fitzhugh W. Haensel and Mrs. Haensel en route to a dinner party.

One of the nicest things about the party was the fact that there was no music. This might be taken to heart by many musicians, who, when they give a reception to their musical friends always offer a program by their pupils, or play their own compositions for them. As many of these parties occur right after a concert which the guests have attended, further music seems superfluous. One of my imps overheard the charming and statuesque hostess telling a friend that when the invitations were being gotten out, her husband was all for having the words NO MUSIC on them! Much as he knew their guests would enjoy no music, he was restrained by his tactful wife from including these alluring words.

In the big broadcast Nov. 13, during the recent festivities marking the National Broadcasting Company's moving from its Fifth Avenue building to its new home in Radio City, a program was given devoted to the music, as I

With Pen and Pencil



In a Program of Great Variety and Interest, Nikolai Sokoloff Is Inaugurating on Nov. 28 His Series of Five Carnegie Hall Concerts With the New York Orchestra

recall it, of Irving Berlin, George Gershwin, Sigmund Romberg and Jerome Kern.

During the broadcast a letter was read from Gene Buck, president of the American Society of Composers, Authors and Publishers, to M. H. Aylesworth, head of NBC, as Mr. Buck was confined to his home through illness.

I jumped from my infernal throne and had a hard time quieting down, for patriotic old devil that I am, I just couldn't fathom the reason for such an obvious misstatement. The gentleman who read Mr. Buck's letter read these words (I wrote them down): "with Berlin, Gershwin, Romberg and Kern America leads the world in operatic composition." "Phew! What do they mean by operatic?" one of my imps asked me. "Or," inquired another, "did they mean 'operetta'?" Certainly none of these excellent popular music composers has ever written anything in the operatic field that led the world. Gershwin did, of course, write an opera called *135th Street*, but, as I look back, I seem to remember that it was a fizzle and didn't lead anything.

These four popular composers have written our best musical comedies or musical shows for many years and I admire them tremendously, Kern most of all. But what they write isn't operatic composition, not even if, according to a statement made by Otto H. Kahn some time ago, Gershwin is the Schubert of America. (As an opera composer even Schubert never led anything. Oh, yes, brother, he *did* write operas, but he led with *Lieder*.)

On WMCA on Nov. 12 at 10 p. m. an announcer spoke of a Minuet by Grétry, whom he called Grétrée with the accent on the second syllable, and told us that it pictured the ladies "courtesying"! Couldn't he have learned enough English to know it is "curtseying" asks your

Mephisto

Works by Two Women Composers Played by Philadelphia Orchestra

Frances McCollin and Ione Pickhardt Have Representation in Their Native City — Russian Compositions Fill Program — Concert for Youth Is Long and Varied

PHILADELPHIA, Nov. 20.—Recent concerts of the Philadelphia Orchestra included two pairs in the regular series and the second of the Concerts for Youth. Continuing his search for novelties, Leopold Stokowski gave works by two Philadelphia women composers, Frances McCollin and Ione Pickhardt, at the concerts heard in the Academy of Music on Nov. 4 and 5. The program:

Symphony No. 5, in E Minor (New World) Dvorak
Adagio, for String Orchestra..... McCollin
Mountains..... Pickhardt
Excerpts from Die Walküre..... Wagner

Miss McCollin is widely recognized as a music lecturer and composer, especially of sacred music, and for winning numerous prizes for part songs and choral works. Her Adagio, a transcription of the slow movement of a string quartet, is a most craftsmanslike work. The thematic material has distinctive charm, and Miss McCollin's handling of it, with reminiscences of Russian liturgical music, produces gravely wistful effects.

Mountains is a very short composition which Miss Pickhardt (who is mainly known as a pianist) calls a sonnet. It is a composition of mounting intensity in dynamics and tone color, with a certain ruggedness which matches the title.

The Walküre was another of the Wagnerian syntheses which Mr. Stokowski has been preparing. It covers several salient parts of the score, with appropriate connections. All the works on the program had exceptional readings in Mr. Stokowski's hands.

Gives Russian List

For the sixth pair of concerts, on Nov. 10 and 11, the following Russian program was given:

Eight Russian Folk Songs..... Liadoff
Symphony No. 1..... Shostakovich
Kamarinskaya..... Glinka
Pictures at an Exhibition..... Moussorgsky-Ravel

The symphony, introduced to America by Mr. Stokowski about five years ago and thought rather extreme at that time, seems now much tamer after some of the modernistic works heard in the interim. Probably audiences are becoming so accustomed to the advanced idiom that the earlier specimens sound routinized. At any rate, the Shostakovich opus falls into regular symphonic lines in comparison with this composer's May Day Symphony, played here last December.

The Folk Songs had a lovely primitive quality, unspoiled by orchestral treatment. In the past it has been an experience to witness the Moussorgsky-Ravel-Stokowski parade through a picture gallery, and this occasion was no exception. There was merriment in Glinka's orchestration of a characteristically Slavic peasant dance.

In observance of Armistice Day, Mr. Stokowski, after a few rather pacifist remarks, played his transcription of Ein Feste Burg as a tribute to the war dead and to the maimed soldiers who survive the world conflict.

The program of the Concert for Youth, with four extras, played on Nov.



Frances McCollin, Represented on a Philadelphia Program by Her Adagio for String Orchestra

9, was as follows:

Rapsodie Espagnole..... Ravel
Jungle..... Josten
Prelude à l'Après-midi d'un Faune..... Debussy
Adagio..... Bach
Concerto for Oboe and Strings..... Mozart
Soloist, Marcel Tabuteau
Changing of the Guard; Dragoons of Alcala, from Carmen..... Bizet
The Swan of Tuonela..... Sibelius
English Horn Soloist, Robert Bloom
Soldiers' Chorus, from Faust..... Gounod
Holero..... Ravel

The Academy was sold out five days before, which meant a vast assembly of eager listeners, all attentive to the rich store of music which Mr. Stokowski explained briefly but pointedly. There was constant enthusiasm for more than three solid hours. The Bach and Bizet items were interpolated sections of a Red Cross nation-wide broadcast from another quarter. The Ravel was a heady nightcap, picked by popular acclaim. There is no denying that audiences, both juvenile and mature, like soloists, despite the anti-soloist policy of some conductors; and great enthusiasm rewarded the contributions of the Messrs. Tabuteau and Bloom, which were of virtuoso quality.

W. R. MURPHY

OPERA PRODUCTIONS ARE ENJOYED IN PROVIDENCE

Century Company Performs Standard Works with Casts of Notable Excellence

PROVIDENCE, Nov. 20.—The Century Grand Opera Company, of which F. Colasanto is the director, opened a two-weeks' engagement in the Metropolitan Theatre on Oct. 30 with Aida. Among the works heard subsequently were Faust, Il Barbiere di Siviglia and La Traviata, Il Trovatore, Rigoletto, Faust, Il Barbiere di Siviglia and La Forza del Destino. Principals included Marguerite Ringo, who appeared as Aida, Santuzza and Leonora; Fortunato Di Angelis, the Radames, Canio and Manrico; and Monte Carlo, cast as Amonasro and Tonio. The performance of Il Barbiere was made memorable by the presence of Pompilio Malatesta, of the Metropolitan Opera, as Bartolo. Conductors were Gabriele Simeoni and Miguel Sandoval.

Serge Lifar and his dancers gave the

RENOWNED ARTISTS ARE BOSTON GUESTS

Tibbett, de Villiers, Schnabel, Kreisler and Sängerknaben Welcomed

BOSTON, Nov. 20.—Although concert halls are not yet overcrowded with attractions, those which do come are of distinctly high order.

The Vienna Sängerknaben for instance, gave their patrons a pair of concerts on the afternoon and evening of Oct. 29, that were extremely revelatory as to what may be accomplished with young voices. For the first of three farewell performances, the boys gave, under the leadership of Hans von Urbanek, a program of miscellaneous lieder, excerpts from Palestrina and other early writers, and Lortzing's entertaining Opera Rehearsal in costume. The large audience literally "stopped the show" with applause several times during the operetta, which was given with all the assurance of mature singers and notably without the aid of a prompter.

Tibbett Draws Capacity House

Lawrence Tibbett gave the opening concert of the Wednesday Morning Musicales in the ballroom of the Hotel Statler on Nov. 8, before a capacity audience. His program ranged from Handel's Hear Me Ye Winds and Waves and songs by Brahms, Joseph Marx, Moussorgsky and Coleridge-Taylor, to an excerpt from The Emperor Jones by Gruenberg and amusing trifles by Edward Harris, Jacques Wolfe and Mortimer Browning. Mr. Tibbett appears to turn with equal facility from the dramatic to the lyrical, from the serious to the humorous, with no loss of standing either tonally or interpretatively. The accompaniments of Stewart Wille deserve special mention, nor should one overlook his fine qualities as piano soloist, evidenced in Siloti's transcription of the Bach G Minor Organ Prelude and Malaguena by Lecuona.

Artur Schnabel gave pleasure to a large audience in Symphony Hall on Nov. 12. His program listed five Beethoven sonatas, those in B Flat, Op. 22; A Flat, Op. 110; F Sharp, Op. 78; C Minor, Op. 13 (Pathétique), and E, Op. 109. Under Mr. Schnabel's propulsive fingers, these sonatas acquired new in-

terest for lovers of this musical form, and, to judge by the audience, there are still a considerable number who listen with attentive intelligence to the older piano classics. Mr. Schnabel is a dynamic performer.

In Jordan Hall on Nov. 14, Vera de Villiers, noted British contralto, made her Boston debut in a distinctive program. Kurt Ruhrseitz was at the piano. Among the works listed were Monteverdi's Lasciate mi Morire, Dowland's Come Again, a Brahms group of lieder, and some folk songs arranged by Brahms, followed by four Rachmaninoff songs.

Mme. de Villiers revealed a voice of rich hue and good range, flexible throughout the entire scale. She is obviously a musician of sensitive perception. Of her diction, one writes with enthusiasm. Whether in Italian, French, English or German, the same clear enunciation was evident. A large audience gave Mme. de Villiers generous applause and recalled her many times for encores.

Fritz Kreisler played a miscellaneous program to an audience which filled Symphony Hall on Sunday afternoon, Nov. 5. He again demonstrated his supremacy in a Grieg sonata, the Bach Chaconne, Chausson's Poème and smaller pieces, ending with a group of Five Caprices by various composers. Thunderous applause greeted his performances. Carl Lamson played his usual musicianly accompaniments.

GRACE MAY STUTSMAN

San Diego Acclaims Nelson Eddy

SAN DIEGO, CAL., Nov. 20. — The Amphion Club's season was opened with a brilliant recital given by Nelson Eddy in the Savoy Theatre on Nov. 10. Beginning with Good Fellows be Merry from Bach's Peasant Cantata, Mr. Eddy continued with works by Handel and Beethoven, going on to lieder by Schumann, Wolf and Strauss. Other works were Largo al Factotum from Il Barbiere di Siviglia, and songs in English by Bantock, Guion, Keel and Sydney King Russell. In all of these Mr. Eddy's rich and sonorous voice and the artistry of his interpretations were productive of prolonged applause. Theodore Paxson accompanied admirably, and played very enjoyable solos. Gertrude Gilbert, president of the club, greeted the artist from the stage before the program began.

Young Artists Win Contest Held by MacDowell Club

Winners in the second audition of the Young Artist Contest held by the MacDowell Club of New York late in October and in the first week of November were: Pauline Pierce, mezzo-soprano, St. Louis; John Gruber, pianist, Arlington, Mass., and Frederick Buldrini, violinist, New York.

Judges in the final instrumental audition were: Mischa Levitzki, Percy Such, and Edouard Dethier. Judges in the final vocal audition were Jeannette Vreeland, Paul Althouse and George Fergusson.

Don Cossack Chorus Appears in Chattanooga

CHATTANOOGA, TENN., Nov. 20. — A capacity audience greeted the Don Cossack Russian Male Chorus when it opened the concert season of the Chattanooga Music Club on the evening of Nov. 14. The program was given in the John A. Patten Chapel of the University of Chattanooga. The Community Concert Series is sponsored by the Chattanooga Music Club. Other attractions are engaged.

Seidel to Appear with Boston Symphony

Toscha Seidel will appear as soloist with the Boston Symphony in Boston on Nov. 25 and 26, playing Tchaikovsky's Concerto.

NEW SPIRITUALS SPRING INTO LIFE IN THE SOUTH

Groups of Negro Singers Compose Religious Music for Their Own Use — Contests Held in Churches — Marked Individuality Seen

By FRANCES DENSMORE

MUSIC, religion and drama are still united in the minds of the Negroes. They sing the old spirituals that they learned from their fathers, but they are composing religious songs of their own and singing them with dramatic action. These songs are composed by male quartets, often known as "Fours," who work together to make new settings for familiar verses. The leader outlines the melody and the other members of the quartet are consulted as to its final form. When this has been decided, the parts are added by the individual singers, each working out his own part. They experiment and consult until all are satisfied, then the song becomes a fixed unit and is rehearsed in that form, no further changes being made. Each man remembers his part as though he had learned it from a printed page, though the composition is never committed to writing.

There are several Negro quartets in Miami, connected with the colored churches, and others are scattered throughout the state. I heard four of these quartets and obtained information from two others, all the groups composing songs and using them in the same manner. The Jubilee Four of Miami has sung over WIOD in that city but the others do not sing for pay, their performances being factors in the religious meetings of their several churches.

They Hadn't Joined a Church

At a meeting which I attended in Okeechobee, in a small colored church, a certain Negro quartet was not allowed to sing because its members did not belong to a church. The pastor explained this to the congregation, before his own quartet of faithful church members came on the platform. His quartet was called the Jolly Four but their faces were troubled. They had persuaded the other quartet to come to the meeting so that I might hear them sing and they had been "barred by a technicality." To make matters worse, the pastor took the occasion to give a forceful discourse on the presumption of men who thought they could sing in a religious meeting when they were not church members. And the old colored brothers said "A-men, A-men."

One of the largest colored churches in Miami is the Mt. Zion Baptist Church which has 1500 members. Its quartet members are William Young, E. J. Bryant, V. A. Turner and James Harvin. They sing together during the winter but usually discontinue when the hot days of summer arrive. The pastor, Rev. J. R. Evans, is deeply interested in their work and states they will resume their programs for the church this winter.

Frances Densmore, acknowledged authority on American Indian music, departs here from the subject on which she has written so many books and studies a phase of American folk lore which is very little known. Her researches for the Bureau of American Ethnology over a long period of years particularly fit her for estimation of the music of native origin.

Editor, MUSICAL AMERICA.

My first experience in hearing a Negro quartet was on a Sunday afternoon, in Miami, when I attended a "Program" at the Israel Primitive Baptist Church. This church is on a side street in the colored section and is a small one, attended by the people of



Harris and Ewing

Frances Densmore, Who Tells of a Little-Known Phase of Negro Music

the neighborhood. The program was in charge of a young people's society, and we were met at the door by a young woman in white, wearing white gloves and a large satin badge with gold fringe. The seats were plain wooden benches, but a few places were reserved for white guests. The program was varied, and included a discourse by the pastor and a collection which was publicly counted and found to be too small. This is the first time I ever saw an encore to a collection, but the plates were passed again, the amount again counted publicly, and this time it was satisfactory. The program was then allowed to proceed. Some little boys wearing large white cotton gloves recited poems, with gestures like those of a colored preacher. The quartet connected with this church is known as the Sunshine Four, and they sang the songs they had composed for an approaching contest with the Bartow Boys, or Bartow Four, coming from a town of that name. These songs were entitled In His Care, I Want to See My Mother, and I Can't Sit Down. Simple dramatic action accompanied the songs, and the congregation showed the keenest pleasure in the performance.

The Visitors Win

Two weeks later I attended the contest, which was held in the Mt. Zion Baptist Church. The Bartow Boys were younger than the Sunshine Four and appeared in blue coats and white trousers, walking to the platform with a snappy air. The Sunshine Four, in somber black, sang the songs they had composed on the prearranged themes, as well as other spiritual songs, and then the Bartow Boys sang the same selections. After due deliberation the judges awarded the palm to the visitors, reporting the score on various points. The result of the contest seemed to meet with universal approval. The quartet of Mt. Zion Church did not appear, but the Jubilee Four contributed one or two numbers while the judges deliberated. A few

solos were given by members of the young people's society, with piano accompaniment. The program for the contest included: In His Care; I Want to See My Mother (many other relatives in heaven were mentioned in succeeding verses); I Can't Sit Down; They Took My Sins Away; Mourning in the Land; Dry Bones; I'm So Glad, and Who Built the Ark?

Slight Suggestion of "Modernism"

The three original compositions differed in the organizations, the Bartow Boys presenting songs that were more lively than those of the Sunshine Four, with a slight suggestion of what might be called modernism. The Sunshine Four were very dignified and their songs were in sonorous harmonies. Judged by the standards of concerted singing, both performances were excellent. Both groups added dramatic action to their performance of several songs. This action was carefully planned and varied in the two quartets, though having the same general character. In the first song a chair was placed in front of the singers and a tenor, representing "Mister Jesus," sat down, the others gathering around him to tell their troubles and assuming various attitudes. Such phrases as "Going to try on my white robe," and

"Going to put on my shoes" were interpreted in a manner that was graceful, and unerring in its sense of group-rhythm. "Who built the ark?" was full of active inquiring.

The voices were untrained and evidently unaccustomed to an accompanying instrument, which added to the charm of their performance. They were no longer four voices but one perfectly blended whole, with an organ-like tone.

Long Programs Preferred

The Negro likes a long entertainment, and the solos and contest were not enough. The quartets sang familiar spirituals—Swing Low, Sweet Chariot—and others that the white race has adopted for its own. The long continued singing of the Negroes should be noted, as it is in part responsible for the long, swinging rhythms of their songs.

The Negro has never asked the white people to listen to this phase of his singing. It is dedicated to his religion. The contests have their purpose in bringing together the several groups and stimulating an interest in their music, but the competition is friendly. The unwritten compositions are a racial art, under the surface of our commercial civilization.

SCHOOL FOR HUSBANDS HAS CHARMING MUSIC

Edmond W. Rickett's Special Score for Theatre Guild Production Wins Favor

The Theatre Guild's second production of the season, now at the Empire Theatre, a version of Molière's *The School for Husbands* in a rhymed version skillfully made by Arthur Guiterman and Lawrence Langner has interest for music lovers because of Edmond W. Rickett's preparation of a special score.

Mr. Rickett, who conducts the Max Weiser ensemble of strings and woodwinds, in the present showing, has very deftly arranged old French music of Rameau, Lully and Dandrieu and some of the Wekerlin bergerettes, as well as folk material and composed a few pieces in the old manner, the lyrics supplied by Mr. Guiterman. Only in one item does he seem to us to have failed, namely in his arrangement of Padre Martini's lovely *Plaisir d'Amour* sung as a tenor solo called *The Moon Above*. Here he has altered the familiar accompaniment in sixteenth notes to eighth notes, thereby presenting us with a rhythmic effect contrary to the tune's character.

Excepting Michael Bartlett, the cast is one of actors rather than of singers, with Osgood Perkins, June Walker, Stuart Casey, Joan Carr, Flora Le Breton and James Jolley in the leading parts. They manage what they have to sing, however, tastefully and with delightful restraint. Parker Steward as the Street Vendor and as Pierrot does some charming singing, notably of *Au Clair de la Lune*, which invariably wins him an encore.

Doris Humphrey and Charles Weidman were effective in their street dances and as Columbine and Harlequin. They also appeared in the ballet interlude between the two acts, *The Dream of Sganarelle*, for which they devised the choreography, adapted from a ballet originally danced by Louis XVI and his court.

On the whole, an evening in the thea-

tre of rare artistic charm. The settings and costumes are admirable, designed by Lee Simonson and the production directed by Mr. Langner is another feather in his already much befeathered cap. A.

American Program Given in Vienna

VIENNA, Nov. 15.—Under the auspices of the American minister, George H. Earle, the Austrian section of the International Society for Contemporary Music gave an all-American concert in the little Musikvereinsaal on the evening of Nov. 11. The composers represented were Frederick Jacobi, with an organ toccata and a string quartet; Roger Sessions and Mark Brunswick, each with a Choral Prelude for Organ, and the latter also with a viola piece; Ernest Bloch, with songs; Israel Citkowitz, with a piano sonatina; Aaron Copland, with an Elegy for violin and viola.

Performers were Jella Braun-Fernwald, singer; Jella Pessl, organist and pianist; Marcell Dick, viola player; the Galmir Quartet and Dr. Paul A. Pisk, accompanist.

Carlo Edwards Loses Foot in Automobile Accident

OKLAHOMA CITY, OKLA., Nov. 20.—An automobile accident on Nov. 16 resulted in the death of Harry Irving Clarkson, singer, of Tulsa, and in serious injuries to Carlo Edwards, assistant conductor of the Metropolitan Opera in New York. Mr. Edwards's left arm and leg were broken, and his right foot so severely crushed that amputation was necessary. Mr. Edwards and Mr. Clarkson were coming to this city to discuss operatic plans for next summer. As their car was about to pass one in front, it skidded into a ditch and overturned.

WANTED

PLEYEL or NEUPERT HARPSICHORD—Information about and price of new or used instrument in good condition wanted by Music Department, Vassar College.

Amato is Honored on Operatic Silver Anniversary

TWENTY-FIVE years ago, on Nov. 20, 1908, an Italian baritone made his American debut in the role of Germont in Verdi's *La Traviata* at the Metropolitan Opera House. In the cast with him were Marcella Sembrich as Violetta, and Enrico Caruso as Alfredo. The baritone was Pasquale Amato, and last Monday, or Nov. 20, 1933, he appeared in the same role with the Chicago Opera Company at the New York Hippodrome.

The occasion was converted into a display of enthusiasm that was a tribute to Mr. Amato such as few singers are privileged to have during their lifetime. When he made his entry in the second act, the entire house, including the orchestra players, stood in greeting and applauded for several minutes. At the end of the act he was given another ovation and repeatedly brought before the curtain.

Is Presented with Plaque

The curtains were later opened, revealing the company grouped on the stage. Mr. Amato was presented with a sculptured plaque, the work of Onorio Ruotolo, and the gift of the entire Chicago Opera organization. The presentation was made by Italo Falbo, of *Il Progresso Italo-Americano*. Preceding the address the orchestra played For He's a Jolly Good Fellow and The Star-



Florini, Buenos Aires

Pasquale Amato As He Appeared at the Time of His Debut in 1905 and a Recent Likeness of the Celebrated Baritone.



Spangled Banner in which artists and audience joined, and then the *Marcia Reale*. Mr. Amato, in receiving the plaque, made a speech of thanks, after which Alfredo Salmaggi, director of the company, spoke in Italian.

Noted Personages Attend

In the audience were a number of artists who were contemporaries of Mr. Amato in his Metropolitan days. These included Geraldine Farrar, Maria Jeritza, Margaret Matzenauer, Charles Hackett and Mario Chamlee. Other prominent singers in the audience were John Charles Thomas, Fritz Scheff and Leonora Corona.

One of the artists who appeared in the 1908 performance, Marcella Sembrich, sent a wreath.

Letters were received from President

Roosevelt and many other notables.

Mr. Amato was born in Naples and made his operatic debut as Germont at the Teatro Bellini in that city, in 1900. After singing in Buenos Aires, Milan, St. Petersburg, London, Cairo and various German cities, he came to America. During his years at the Metropolitan he created the title role in Walter Damrosch's *Cyrano de Bergerac* and Jack Rance in Puccini's *The Girl of the Golden West*. He also sang in the first American performances of Gluck's *Armide*, Franchetti's *Germania*, Borodin's *Prince Igor*, Giordano's *Madame Sans-Gêne*, Puccini's *Le Villi*, and Montemezzi's *L'Amore dei Tre Re*.

In the anniversary cast were Santa Biondo as Violetta and Franco Tafuro as Alfredo. Giuseppe Bamboschek, once also of the Metropolitan, conducted.

MASON AUTOGRAPHS SEEN AT COLUMBIA

Collection Made by Celebrated Piano Teacher Is Now on Exhibition

Musical autographs collected by Dr. William Mason are on exhibition in Avery Hall, Columbia University. The exhibit will remain open until Dec. 1.

Dr. Mason, who was born on Jan. 24, 1829, died on July 14, 1908. He was the third son of the well-known American musician Lowell Mason (1792-1872), the father of American public-school music and the composer of *Newer, My God, to Thee*, *From Greenland's Icy Mountains* and other hymns.

Dr. Mason sailed for Europe in May, 1849, became a pupil of Liszt and met many of the most famous musicians of the day. In his *Memories of a Musical Life* he tells of these meetings and of the circumstances under which he obtained the autographs now publicly shown for the first time. He studied piano with Moscheles, who had been a pupil of Beethoven, and theory with Moritz Hauptmann, who gave him a "spiegel canon" (in which the theme is answered by its own reflection in a mirror). Robert and Clara Schumann he met frequently. He heard Brahms conduct his own works on a visit to Weimar, and was present at the famous meeting, also in Weimar, of Brahms with Liszt, when Brahms went to sleep during Liszt's playing.

Wagner wrote out for him, in June,

1852, at Zurich, the Dragon motive used two years later in the first act of *Siegfried*, adding the notation: "If you ever hear anything of mine like this, then think of me." Siegfried was not heard until nearly a quarter of a century later. Dr. Mason met, besides these men of first rank, many lesser lights: Rubinstein, Von Bulow, Raff, Klindworth, Viaretti, Remenyi and Joachim.

He returned to America to become one of the famous piano teachers of his generation. He also played in public, both as a soloist and in chamber music groups, notably in the Mason-Thomas Quartet formed with Theodore Thomas, which had the distinction of giving in New York in 1855 the initial performance anywhere in the world of the first chamber music composition of Brahms (then only twenty-two)—the B Major Trio. For several decades Dr. Mason's studio in the old Steinway Building on Fourteenth Street, just off Union Square, received most of the well-known pianists. In his later years he greeted at his house in West Sixteenth Street many younger colleagues who have since won fame: Paderewski, MacDowell (who dedicated one of his sonatas to him), Godowsky, Dohnanyi, Gubrilowitsch, Bauer.

Dr. Mason's great-grandfather, Barachias Mason (1723-1783), was a teacher of singing schools. His grandfather, Johnson Mason (1767-1856), played the cello, and, with his wife, sang in the parish choir for over twenty

HIPPODROME OPERA ADDS TO PROGRAMS

Tristan, Ernani and Iris Are New to Repertoire During Fortnight

Concluding its series of Wagner performances in the New York Hippodrome, the Chicago Opera Company made an attempt to present *Tristan and Isolde* on Sunday afternoon, Nov. 12. The system of operating virtually without rehearsal may be possible in the case of old Italian standard works but on this occasion the hopelessness of such a policy was revealed in spite of the effort of Harry Ladek, who conducted, and the principals.

Rachel Morton was excellent as *Isolde*, Norma France worthy of praise, as *Brangäne*. As *Tristan*, Arthur Gerry seemed unsuited both in stature and in voice. Pasquale Amato brought his finished art to the role of *Kurvenal*, and Sigurd Nilssen was the *King*. There were places in the orchestral part where the sailing was anything but smooth. The audience was of fair size.

Other works new to the repertoire during the past fortnight were Verdi's *Ernani* on Nov. 8, and Mascagni's *Iris* the following evening. Verdi's opera served to introduce to the company Marguerite Ringo, who appeared as *Elvira*. She sang the florid music with ease and gave an artistic performance from a dramatic viewpoint. Giuseppe Radaelli sang the name-part; and Claudio Frigerio, Don Carlos. The cast also included Nino Ruisi, Costante Sorvino, Luigi Dalle Molle and Alice Haeseler. Alberto Baccolini conducted.

Japanese Tenor Appears

In *Iris*, the tenor lead was assumed by Josio Fujiwara, a native Japanese, who made his American debut, singing with taste and giving what must be considered an authentic Nipponese interpretation of the character. The other roles were assumed by Annunziata Garrotto, an appealing *Iris*; Messrs. Frigerio, Ruisi and Sorvino, and *Elvira* Helal. Alberto Sciarretti conducted.

Other first appearances during the fortnight were those of Miss Helal, Alice Tully and Marie Olla. Miss Helal sang effectively as *Nedda* in *Pagliacci* on Nov. 6. Miss Tully made an excellent *Santuzza* in *Cavalleria Rusticana* on the same evening. Miss Olla was an attractive *Oscar* in *A Masked Ball*.

The repertoire for the fortnight, besides the works already named, consisted of *Carmen*, *Lucia di Lammermoor*, *Faust*, *Rigoletto*, *Roméo et Juliette*, *Norma*, *La Bohème*, *Samson et Dalila*, *Hänsel und Gretel* and *Aida*.

years. Dr. Lowell Mason's work for American music is history. Dr. Mason's bother Henry (1831-1890) was a good amateur pianist, and the founder of the Mason and Hamlin Organ and Piano Company. Henry's sons Edward Palmer Mason (1859—) and Henry Lowell Mason (1864—) followed their father in the presidency of the Mason and Hamlin Company. Another son, Daniel Gregory Mason (1873—), now MacDowell Professor of Music in Columbia University, has composed much music and written on the history and criticism of music.

Dr. Mason's only daughter, Mina (1863-1928), married Howard Van Sinderen, a Columbia graduate. It was the wish of Mr. and Mrs. Van Sinderen that Dr. Mason's rare collection of autographs should go to Columbia.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Los Angeles Orchestra Continues to Appear Before Sold-out Houses

Public Interest Stimulates Hope of Permanent Support — Enthusiasm Over Klemperer Maintained—Guest Artists and Resident Musicians Heard

LOS ANGELES, Nov. 20.—The Los Angeles Philharmonic has begun its season so auspiciously that there is reason to hope that the difficulty which will arise in April with the withdrawal of William A. Clark as guarantor will be met and that continuance of the organization may be ensured. No small part of the enthusiasm is engendered by the presence of Otto Klemperer, who is proving his worth at each new appearance. Thus far, at least, the musicians are greatly pleased, and the general public has responded by six sold-out concerts.

The second pair on Nov. 2 and 3 again drew capacity houses for a program which named no soloist. Only Dohnanyi's arrangement of Schubert's Fantasia in F Minor was new on the list, which included such familiar works as Debussy's Nuages and Fêtes, and Brahms's Second Symphony. The Debussy pieces have never been played here with greater appreciation of color and atmosphere, but it was in the Brahms that Mr. Klemperer demonstrated the measure of his musicianship and brought out the high calibre of the orchestra. It was playing of superb character, in which beauty of tone and balance of parts were utilized to express a message of highest spiritual import. The slight restraint which Mr. Klemperer showed in Beethoven's Fifth Symphony in the initial concert was happily absent in his reading of Brahms, signifying that he had adjusted himself to his new orchestra and surroundings and was able to demand the full emotional content of the score. Both conductor and men were given an ovation.

Novelties at Popular Concert

The second popular concert, on Sunday afternoon, Nov. 12, attracted a large audience that listened attentively to the first local performance of the Overture to King Stephen, Beethoven; Berlioz's Romeo and Juliet; Ravel's Rapsodie Espagnole; the initial Los Angeles hearing of music from Kurt Weill's version of The Beggar's Opera, and the Strauss waltzes, Wine, Woman and Song. The orchestra is heard on the air every Monday evening from KFI.

Mischa Elman made his first recital appearance in the city in some seasons in Shrine Auditorium on Nov. 3. His coming marked the opening of the new series of concerts at popular prices inaugurated by Merle Armitage. An audience of 4,000 heard Mr. Elman play Handel's Sonata in A, and the Sonata in D by Mozart, a Glazounoff concerto and shorter works. Of course there were extras. The violinist was in fine fettle and gave of his best. Excellent accompaniments were played by Sanford Schluskel.

Lily Pons, scheduled to give the first concert in the Behymer series on Nov. 7, postponed her appearance for a week on account of a severe cold. The audience, which filled the Auditorium and extended to 400 chairs on the stage, was evidently greatly pleased with the

singer's voice and art. Miss Pons sang operatic arias and other songs to the usual thunderous applause. Herbert Carrick, accompanist, and Jules Furman, flutist, assisted.

A Promising Operatic Venture

An operatic venture that seems to have been correctly timed was inaugurated in the Philharmonic Auditorium by Paul Cremonesi with a performance of Aida on Nov. 4. The excellence of the work came as an agreeable surprise to a large audience, and rapid progress should be made. It is hoped that Mr. Cremonesi has swung into the right current at the right time, for there is enough material in the community for a permanent company of considerable proportions. Principals on this occasion were Hazel Hayes, Beatrice Huntley, Ruth Blank, G. Saccone, Eusebio Concialdi, Alfonso Pedroza, Robert Seldon and Patrick Vigilante. Don Philippini is the conductor, and Umberto Martucci the musical director.

Rigoletto, with Lina Gastoni as Gilda, was given on Armistice Night, attracting an audience of some 2,000. Also in the cast were Concialdi, Pedroza and Saccone.

The visit to the West of Marcel Dupré seems to have stimulated interest in organ music. Mr. Dupré was heard twice, playing before an audience that filled the auditorium and smaller rooms of the First Congregational Church on Nov. 5, and to an assembly of 2,000 in the auditorium at U.C.L.A., on Nov. 8.

Many Organ Recitals Given

The Southern California Chapter of the American Guild of Organists held its November dinner and program in the First Baptist Church in Pasadena, the program being given by Raymond Hill and Alexander Schreiner, organist at the University of California. The latter played only music by composers living in Southern California, including Richard Keys Biggs, Frederick Groton, Roland Diggie, Joseph Clokey, Frank H. Colby and himself. Mr. Schreiner gives several concerts weekly in Royce Hall at the university, all free to the public.

Another organ recital of outstanding merit was that given by Richard Keys Biggs at the Church of the Blessed Sacrament, of which he is organist and choirmaster. Other organists, whose weekly programs attract wide attention, are Edouard Nies-Berger, at Temple B'nai B'rith; Ray Rastins, at Temple Baptist Church, and Dudley Warner Fitch at St. Paul's Cathedral.

George Liebling is being heard in a series of thirty-minute radio programs of his own compositions from station KGER on Saturday evenings. He presents piano works by other composers on Tuesday and Thursday evenings.

A romantic opera, composed by Guy Bevier Williams, pianist, to a libretto by Frances Tipton, is scheduled for production in the Pasadena Playhouse, under the direction of Gilmore Brown, on Nov. 28.

Lazar S. Samoiloff will present a group of students in a program of operatic excerpts at the Le Conte High School on Dec. 16. Alberto Conti will conduct.

HAL D. CRAIN

"A BORN PRIESTESS OF ART"

Neues
Wiener
Tageblatt
Jan. 23, '28



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Musikpaedagogische Zeitung.

Has a thorough command of the score and interprets it from memory with truly feminine grace. *Die Stunde Wien.*

Her rhythmic and dynamic colorfulness, her plastic phrasing of lyrical portions and tense comprehension bear witness to her musical ability.

Muenchen-Augsburger Abendzeitung.

One is startled at the beautifully planned and delicately executed musical rendition.

Marienbader Tageblatt.

A victory all along the line, due to the decidedly talented girl conductor.

Pfaelzer Buergerzeitung.

An imposing artistic temperament, coupled with a rare personality.

Oesterreichische Musiker Zeitung.

A spirited performance.

Mannheimer Tageblatt.

A conductor's achievement deserving the highest award.

Augsburger Neueste Nachrichten.

An excellent knowledge of the score, delicate sense of style and rhythm brought her fully deserved and tremendous success.

Leningrad Rabotshi i Teater

Her spiritual concept is true musician-ship.

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EUROPE

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These press extracts represent only a few highlights from lengthy dissertations on her art. Miss Hrdliczka conducts entirely without a score. She is available as guest conductor, and enquiries may be addressed to her in care of

MUSICAL AMERICA
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New York City

Excellent Concerts Claim Manhattan's Attention

Ruth Slenczynski Proves Season's Sensation—Schnabel Gives All-Beethoven Sonata Program—Ornstein Returns After Several Years Absence—Catherine Carver Wins Approval in Naumburg Prize Recital—Byrd Elyot Impresses in Debut

WITH a child-wonder setting New York by the ears with some astounding piano playing, several concert series starting and creditable debuts by young prize winners, the past fortnight has been a very interesting one. Nadia Reisenberg and Messrs. Bellison and Salmond gave a delightful benefit Brahms program. John Charles Thomas and the Morgan Trio started the Plaza Artistic Mornings. José Iturbi's first recital was a benefit, in Carnegie Hall. Teresina, Spanish dancer, seen on several previous occasions, returned to delight an interested audience, and Martha Graham gave her first recital. Sonia Essin, heard before in opera comique, was welcomed to the recital platform.

Ensemble Brahms Program Given for Benefit

Nadia Reisenberg, pianist; Simeon Bellison, clarinetist; Felix Salmond, 'cellist. Town Hall, Nov. 6, evening. All-Brahms program:

Sonata for clarinet and piano in F Minor, Op. 120, No. 1
Sonata for 'cello and piano in E Minor, Op. 38
Trio for piano, clarinet and 'cello in A Minor, Op. 114

This concert was for the benefit of the Committee on Ensemble Musical Training and Scholarships of the Philharmonic-Symphony Society of New York. The program was of a type to appeal to the cultivated amateur as well as the professional musician, but slightly above the head of the floating concert-goer. The clarinet sonata, late Brahms, had a sympathetic performance by Mr. Bellison. Mr. Salmond did not, as often happens, strive to surpass with the 'cello part the somewhat more sonorous one of the piano. The trio, suggesting inevitably the clarinet quintet, beautifully given with fine balance, was entirely satisfactory.

One reserves for the last, comment on Miss Reisenberg's playing which was the cohesive element throughout. She accommodated herself to each and both of the other players like a true artist. D.

Sonia Essin Makes Auspicious Recital Debut

Sonia Essin, contralto. Celius Dougherty, accompanist. Town Hall, Nov. 8, evening:

Aria from Demofonte.....Cherubini
Verzagen; An ein Veilchen; Prediger Salomo—No. 2 of the Vier Ernste Gesänge,
Brahms
Glückes Genug; Caecilie.....Richard Strauss
Der Tod; Wer hat's Lieben erdacht (Schwäbisch Dialect).....Erich Wolff
Mit Rosen bestreut.....Max Reger
Das Hemd.....Richard Trunk



Ruth Slenczynski Achieved an Overwhelming Success in Her First New York Hearing

Les Berceaux.....Fauré
Le Mariage des Roses.....Franck
Morning; Floods of Spring (In Russian)
Rachmaninoff
Green River.....John Alden Carpenter
The Great Awakening.....A. Walter Kramer
By a Lonely Forest Pathway.....Charles Griffes
Love Went A-riding.....Frank Bridges

This program, intelligently chosen and excellently sung, served to introduce to the New York concert public a young contralto who had been heard only in opera-comique. Miss Essin is very much worth a concert hearing. Her voice is rich, darkly colored, expressive and supple, especially in the lower registers. These qualities enhanced the songs which were of a more sombre nature, particularly the Brahms Verzagen and the second "Serious Song," the first Strauss song and Rachmaninoff's Morning.

Her command of style, too, is felicitous, and her good diction and excellent phrasing added still further to a concert of great musical pleasure. The audience was delighted, and expressed itself in warm applause. F.

Schnabel Plays Beethoven Sonatas

Artur Schnabel, pianist. Carnegie Hall, Nov. 8 evening. All-Beethoven program:

Sonata in B Flat, Op. 22
Sonata in A Flat, Op. 110
Sonata in F Sharp, Op. 78
Sonata in C Minor, Op. 13
Sonata in E, Op. 109

Giving his first Carnegie Hall recital in eight years, Mr. Schnabel played five Beethoven sonatas because he believes in performing "only music that is better than it can be played." Of course, he has long been recognized abroad for his Beethoven performances. This recital was particularly noteworthy. In it the pianist won a notable success.

Mr. Schnabel is a performer with an infinite capacity for taking pains. At times, this characteristic leads him to exhibit more restraint than the casual listener may desire. Yet, within that restraint, he reveals such a feeling for beautiful phrasing (quite thrilling on occasion), clarity of effect and variety of color, that his perfor-

mances are communicative. Certainly in this recital he played with real understanding.

More than equal to the demands of Op. 78 and Op. 13, Mr. Schnabel presented a thorough realization of the meaning and the emotion of these works. His audience was especially enthusiastic over both inter-



Guila Bustabo, Young Violinist, Again Demonstrated Her Art in a Town Hall Program

pretations, probably because many of those present were familiar with the music and recognized the beauties disclosed. The great sonatas, Op. 110 and 109, brought the pianist to fullness of stature. Particularly in the fugue of Op. 110 did he achieve some memorably fine playing, moments that were the culmination of an impassioned exposition of the first and second movements.

The scholarship fund of Bennington College, Vt., benefited from this recital. A capacity audience attended. M.

First Plaza Artistic Morning

The first Plaza Artistic Morning of the tenth season was given on Nov. 9, the artists being John Charles Thomas, baritone, and the Morgan Trio, the personnel of which is Virginia Morgan, harpist; Frances Morgan, violinist, and Marguerite Morgan, pianist.

The interesting program began with a concerto by Couperin and The Beautiful Blue Danube, both played by the trio. Mr. Thomas followed with Vision Fugitive from Hérodiade. Virginia Morgan was heard in Le Jardin Mouillé by de la Presle, and the concert closed with a group of songs in English delightfully sung by Mr. Thomas. Both the soloists and the group were lavishly applauded. Samuel Emilio Piza, who presents the series, made a speech of welcome. Carroll Hollister was at the piano for Mr. Thomas. D.

Guila Bustabo Returns

Guila Bustabo, violinist. Louis Persinger, accompanist. Town Hall, Nov. 10, evening:

Ciaccona.....Vitali
Concerto in A Minor, Op. 53.....Dvorak
Concerto in F Sharp Minor, Op. 14,
Wieniawski
Rondo Capriccioso.....Saint-Saëns
Kaddisch.....Ravel
Moto Perpetuo.....Paganini

Miss Bustabo who, a few years ago, was in the Wunderkind class is now, at the age of sixteen, able to challenge a verdict as a grown-up artist. Her tone, always smooth and musical, is growing in volume and her technique is still expert. Unusually good bowing makes her line of phrase broad and impressive. This latter quality was especially evident in the Dvorak concerto. In rapid passages Miss Bustabo played with invariable clarity and occasionally with startling speed. A keen interpretative sense, allied to an obvious sincerity and an appreciation of form, enabled this young artist to reproduce with fidelity the diversified moods indicated by the works she

presented. Her audience demanded encores by loud and insistent applause. Mr. Persinger's accompaniments were excellent. D.

Joseph Achron as Recitalist

Joseph Achron, for a number of years an admirable accompanist for Jascha Heifetz, gave a piano recital in his own right in Carnegie Hall on the evening of Nov. 10.

Mr. Achron set himself a task in his program which was difficult on both the technical and interpretative sides, and acquitted himself with high credit. His first group contained the Bach-Busoni Chaconne, Haydn's Andante con Variazioni, the Liszt arrangement of the Bach A Minor Organ Fugue, and Saint-Saëns's arrangement of the Overture to Bach's Cantata No. 28. The second group was of Chopin and the third by Borodin, Scriabin and Liszt.

With the exception of a slight tendency towards reticence, Mr. Achron's performance had everything to recommend it. The Bach Fugue was especially well played, with clarity and in good classical style. The Chopin pieces were excellent and the Liszt Mephisto Waltz, which ended the program, was sonorous and exciting in its climaxes. The audience applauded Mr. Achron with gusto throughout the evening. D.

John Carroll Makes Annual Appearance

John Carroll, baritone, who has been heard annually in New York for a decade, gave a recital in the Town Hall on the afternoon of Nov. 12, with Rhea Silberta at the piano.

The same qualities that have made Mr. Carroll's singing worth while on former occasions were again present, a good voice of wide range and considerable volume as well as a musicianly attitude toward his songs. The program, a lengthy one, was chosen with an eye to contrast which was further exemplified in performance. The Confutatis from Verdi's Requiem, a difficult piece to sing, was especially well done. An Irish group, one of Mr. Carroll's specialties, was particularly enjoyed and encores were demanded. A song of Mme. Silberta's, Aylia, received especial applause. B.

William Mercer, Baritone

William Mercer, baritone, with Leonice Hunniwell at the piano, gave a recital in the Barbizon on the afternoon of Nov. 12. Mr. Mercer's program included Eri Tu from A Masked Ball, a group of lieder by Wolf, two Brahms songs, Loewe's Edward and a miscellaneous group in English.

Mr. Mercer's voice is one of fine quality and his singing was obviously enjoyed by an audience of size. N.

Heifetz Gives Second Recital

Jascha Heifetz, violinist. Arpad Sandor, accompanist. Carnegie Hall, Nov. 12, evening:

Sonata in C Minor.....Bach
Concerto No. 4, in D Minor.....Vieuxtemps
Ruralia Hungarica.....Dohnanyi
Nigun.....Bloch
Berceuse from L'Oiseau de Feu.....Stravinsky
Navarra.....Albeniz-Heifetz
Scherzo-Tarantelle.....Wieniawski

Seldom has the Bach been played better than on this occasion. Mr. Heifetz delivered it with a purity and an authenticity of classical style that was of great charm and dignity. The Vieuxtemps, which is not great music nor, in the hands of a lesser master, even good music, was raised into a work worth while, and the Adagio Religioso was beautifully rendered.

Dohnanyi's work had singularly definite nationalistic atmosphere. Of the final group, the Berceuse was perhaps the most pleasing. Needless to say, the audience was loud in its approval. Mr. Sandor, at the piano, was always in the mood, and his share in the Bach merited high praise. D.

Teresina Gives Spanish Dances

Teresina, Spanish dancer, who has been seen in New York on previous occasions, returned to delight a large audience in the Town Hall on the evening of Nov. 12. She had assisting her, Carlos Montoya, guitarist, and Javier Alfonso, pianist.

The dancer gave an authentic and interesting exposition of this highly specialized

(Continued on page 27)

Just Published!

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Merry Novelty Delights Chicago

Ganz's Animal Pictures Are Conducted at Symphony Concerts by Composer, Who Is Also Piano Soloist—Recitals Given Before Capacity Audiences

CHICAGO, Nov. 20.—Rudolph Ganz appeared in the triple role of composer, pianist and guest conductor with the Chicago Symphony at the Thursday and Friday concerts given in Orchestra Hall on Nov. 9 and 10. The program, under the leadership of Frederick Stock, was as follows:

Rondo Infinito Sinding
Symphony No. 1, in E Minor Sibelius
Concerto No. 2, in C Minor Rachmaninoff
Mr. Ganz
Animal Pictures Ganz
(First Performance in Chicago)
Conducted by the Composer

Twenty pieces make up the Animal Pictures, among them The Donkey, Capering Kittens, Alligator's Promenade, Galloping Horses, Elephants Out for a Walk, The Polar Bear Swings Along, Fleas, Crickets and Young Eagles' Pow-wow. "My idea in writing these pieces," says Mr. Ganz, "was to give children material which would acquaint them with modern idioms." So delightful, amusing and spirited are the "pictures" that the audience could not restrain its mirth and, at the end, recalled the composer five times.

Rarely has Rachmaninoff's work been more convincingly and enchantingly unfolded than it was by Mr. Ganz and the orchestra. The symphony, too, was performed with great warmth. Mr. Stock received the applause which is the customary tribute to him and to which he is richly entitled.

Orchestra Member Is Soloist

Continuing his policy of presenting important members of the orchestra in solo capacities, Mr. Stock gave the following program, with John Weicher, assistant concertmaster, as soloist, at the Tuesday afternoon concert on Nov. 14:

Overture to The Magic Flute Mozart
Symphony No. 2, in D Beethoven
Concerto No. 2, in D Minor Bruch
Mr. Weicher
Suite, Nutcracker Tchaikovsky

Mr. Weicher, a native of Chicago who studied here and in Prague and has occupied his present post for a number of seasons, gave a splendid example of sane, clean playing. He was accorded a hearty reception.

Mr. Stock read the symphony with faithful adherence to tradition, though the orchestra's work was not unmarred by frequent roughnesses. As always when Mr. Stock places a hackneyed composition on his program, he atones for its too great familiarity by a highly artistic presentation. This was the case with the Nutcracker, on which he expended all his resources of skillful interpretation. At least one number, the Dance de la Fée Dragée, had been reorchestrated, the harp supplanting the celeste of Tchaikovsky's choice. Revised tempi for certain of the other pieces also lent new interest to the suite. The public's joy at hearing a favorite work so interpreted knew no bounds.

Bruckner Partisans Delighted

The Chicago Symphony's program on Nov. 16 and 17, conducted by Mr. Stock and with Daniel Saidenberg, first cellist of the orchestra as soloist, was as follows:

Theme and Variations, from String Quartet, Op. 76, No. 3 Haydn

Symphony No. 9, in D Minor (Unfinished), Bruckner
Variations on a Rococo Theme, Op. 33, Tchaikovsky
Mr. Saidenberg
Hungarian Dances, Nos. 17 to 21 Brahms

The splendid first movement of the Bruckner and the very attractive Scherzo received performances which displayed the care and affection Mr. Stock had obviously lavished on them



G. Maillard Kessler

Rudolph Ganz Appeared as Composer, Conductor and Pianist with the Chicago Symphony

in rehearsal. Until the third movement there was no thought of dullness, despite the extreme length of these movements. But the long, wandering Adagio seemed to exhaust the interest of the orchestra as it did that of some members of the audience. There were enough Bruckner partisans present, however, to insist on many recalls for the conductor and a rising acknowledgment from the orchestra.

Mr. Saidenberg revealed an ingratiating tone, much delicacy and refinement of phrasing, and splendid facility in bravura passages. His contribution proved very popular with the audience and he was forced to make many acknowledgments of the applause.

On Nov. 18 the orchestra began a series of seven Saturday evening popular concerts in Orchestra Hall, broadcast exclusively over WGN. The program was made up of Viennese music conducted by Paul Kerby as guest. Mr. Stock is to conduct the future concerts in this series, which will continue into April.

Chamlee and Levitzki In Joint Program

Mario Chamlee and Mischa Levitzki opened the nineteenth season of the Kinsolving Musical Mornings in the Crystal Ballroom of the Blackstone on Nov. 16. Mr. Chamlee began with six songs chosen from Schumann's Dichterliebe. He has long been admired here for his beautiful singing and fine interpretations, but never has he been in better voice than on this occasion. Mr. Levitzki, ever the true artist, put the audience in a joyful and sympathetic mood with his opening group by Chopin, being particularly successful in the Polonaise in A Flat, Op. 53, in which the marked rhythm and fine nuances were especially effective. Both artists were called on for many encores.

Woman's Orchestra Is Augmented

The Woman's Symphony, augmented to 100 members, opened its eighth season with a concert under the baton of Ebba Sundstrom in the Gold Room of the Congress Hotel. Rachmaninoff's Second Symphony and the Bach-Hubay

Chaconne were beautifully performed. Edward Collins, pianist, was heard in his Concert Piece in A Minor, playing with his customary skill and artistry. A capacity audience was present to applaud the conductor, the orchestra and the soloist.

Fritz Kreisler drew an enthusiastic throng to Orchestra Hall on the afternoon of Nov. 12, and again demonstrated his right to be counted among the great. A Grieg sonata, the Bach Chaconne and Chausson's Poème were outstanding on his program, in which he had the fine assistance of Carl Lamson at the piano.

There was another capacity audience in the evening to hear the Joseffer String Quartet give a program at the Cordon Club. The artistic ensemble, one of the finest of its kind in the country, is made up of Anna Thelmer Joseffer, Eugene Kaitschmidt, Joseph Elson and Lillian Pringle.

Exchange Program with England

The Musicians Club of Women gave, as its opening attraction of the season, an exchange program with England. The concert was presented on Nov. 6 in Curtiss Hall and was arranged for by the Illinois Federation of Music Clubs. More than a dozen representative English compositions had excellent interpretations by Margaret Gent, Bessie Smith, Jasna Bjankini, Theresa Linton, Leta Murdock Ehmen, Elizabeth Olk-Roehlke and Mora Murdock. Admirable accompaniments were furnished by Hadessah McGiffin.

Siegfried Vollstedt, pianist, and Florence Kaiser, soprano, met with signal success when they appeared before the German Press Club at its silver anniversary in the Bismarck Hotel on Oct. 28. Among Mr. Vollstedt's offerings was the waltz Jolly Fellows, written by his father some years ago. Miss Kaiser sang Elsa's Dream from Lohengrin and other works. MARGIE A. McLEOD

THE SEVEN HEROES NOW ON JOOSS BALLET BILL

Humorous Tale Added to Striking Repertoire—Replaces Ravel Pavane

In the second week of their run at the Forrest Theatre, the Jooss Ballets introduced a new piece, replacing the Ravel Pavane. This was The Seven Heroes, to music by Purcell, arranged by Mr. Jooss. It is a marvel of simple and ridiculous humor, depicting the domination of the village wives, and their henpecked spouses' attempt to reinstate themselves as masters of their fate. This they do by going on a fateful expedition, carrying a trusty spear. The sweetheart of the innkeeper's daughter, who has been denied her company by her shrewish mother, turns out to be a hero in spite of himself, conquering a very dead and very woolly bear, whereat the doughty company returns home and all is forgiven.

Karl Bergeest is splendid as the hero, reminding one of the young Siegfried by a reverse process of comparison. The whole ballet sparkles with humor, and his is no inconsiderable part. Frida Holst is the inn-keeper's daughter, her father is mimed by Kurt Jooss, and her mother by Ruth Harris. This is an altogether worth-while addition to the striking repertoire of the ballet, adding as it does a jolly touch of burlesque. The music is charming, and is capably played by Fritz Cohen and Hans Muller-Kray, who officiate at the two pianos.

The remainder of the bill was a repeat, including the Impressions of a Big City, A Ball in Old Vienna and the magnificent Green Table. Q.

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by

WERNER JOSTEN

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"Modern" and "Mod'ren" Music

SURELY, it is about time for those who are intelligently concerned with modern music to speak out on the spreading tendency to use that term for the popular song and dance tunes of the day. True enough, those who so grotesquely misapply it have a way of changing it to "mod'ren" music, but we fear that the neat little distinction thus drawn is an utterly unconscious one and scarcely the product of any very fine sense of discrimination.

Always, there has been "modern" music, in the sense of music that is contemporaneous. Only yesterday, Debussy's music was "modern." The same must be said of the music of Strauss, even of Leoncavallo! Wagner's music was so modern it had to be called "the music of the future!" There are books on "Modern Music" which devote their chapters to such composers as Tchaikovsky, Schumann, Dvorak, Grieg and Goldmark. The term, therefore, is by no means the exclusive property of our post-war era. Because it soon loses its meaning when applied to an aging composition, this is, at best, a less satisfactory designation for the music of any new period than is "contemporary" music.

This conceded, the fact remains that "modern

music" is the term more commonly employed. For our day, it serves particularly to describe the product of the post-war years, with due allowance made for various works of similar character which emerged shortly before the nations began shattering the old world order. Atonality, polytonality, the new counterpoint and sundry other manifestations of an altered outlook on many basic principles of the art, are signposts but not absolute criteria. It would be absurd to say that only some revolutionary work which runs counter to established rules of harmony or standardized conceptions of form could be styled modern. But the general distinction to be drawn is one that involves a departure from the traditional, as the traditional had been built up through the last century.

However this may be regarded, the term "modern music" has to do with art music, not popular music. The music of the night clubs, the revues, the musical shows and the dance floors is not "modern music." Alike for those who champion it and those who regard the modern movement as abortive, "modern music" involves questions of serious art. At stake are the ideals, the esthetics and the craftsmanship of that art. The gulf separating art music from popular music is just what it always has been. If there are those who cannot draw the line in dealing with the music of their own day, let them look back and try to reconcile, as one and the same thing, the cafe, vaudeville and ballroom tunes of forty years ago with the symphonies of Brahms or the tone-poems of Strauss.

This may help them to realize that the music which figures on Paul Whiteman's programs is popular music, not modern music; that, with debatable exceptions, the compositions of George Gershwin and other jazz writers are popular music, not modern music; that these are merely the up-to-date equivalents of the entertainment music of the past and not to be confused, except through ignorance, with art music, serving another purpose, representing almost opposite ideals and addressed to other ears. We have no quarrel with popular music in its own sphere. "Mod'ren" it may be, but the issues still to be settled with respect to "modern music" are too complex, and are fraught with too much significance, for them to be muddled up with current vagaries of the popular.

Personalities



Cosmo-Sileo

The First Lady of the Land Greets José Iturbi Before the Pianist's First New York Recital, Which Was a Benefit for the Educational Department of the New York Women's Trade Union League, in Which Mrs. Roosevelt is Particularly Interested

Flesch—The eminent violinist and teacher, Carl Flesch, celebrated his sixtieth birthday on Oct. 9. Mr. Flesch first played in this country in 1913.

Mengelberg—During the illness of Willem Mengelberg, which will apparently be of longer duration than was expected, the Concertgebouw will be conducted by Pierre Monteux, Eduard van Beinum and Clemens Krauss.

Szigeti—Acadia College, New Brunswick, Canada, recently bestowed the degree of Doctor of Music upon Joseph Szigeti. Mr. Szigeti has made violin transcriptions of Sir Edward Elgar's latest piano compositions, Serenade and Adieu, at the composer's request, which have recently been published in London.

Kappel—In the course of her recent appearance as Isolde with the San Francisco Opera Company, Gertrude Kappel of the Metropolitan was the recipient of eighteen curtain calls after the first act of the opera.

Cohen—Sir Edward Elgar selected Harriet Cohen to play the piano part in his Quintet recently recorded in England with the Stratton String Quartet.

Anday—A singer recently honored by the Austrian Government is Rosette Anday, who received the Order of Merit for volunteering at the last minute to replace another artist in Gluck's Orfeo at Salzburg last summer. Miss Anday sang the performance in spite of her doctor's prohibition and although not entirely recovered from an appendicitis operation.

Hubay—The seventy-fifth birthday of the celebrated Hungarian violinist, teacher and composer, Jenő Hubay, was recently celebrated in his native country. Mr. Hubay is engaged in the composition of an opera.

Schipa—So deep an impression did Tito Schipa make when he sang in September by special invitation before the King and Queen of Italy at the Royal Villa at San Rossore, that Benito Mussolini who was present asked him to sing at the dedication of a national monument to the Italian marines at Brindisi on Nov. 4. Mr. Schipa was unable to accept the honor accorded him by this invitation of the Duce, owing to concert engagements already booked in the United States. On Nov. 4, he received from Achille Starace an official cable in which this Italian official expressed regret that Schipa could not take part in the ceremonies, adding that "Italy will always be grateful to you for your wonderful co-operation in its humanitarian works."

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What They Read Twenty Years Ago

In MUSICAL AMERICA for November, 1913



A Characteristic Photograph of Ethelbert Nevin, Composer, in His Study

Bosting Gets Cultchaw

Fully fifty per cent of the audience at the Paderewski concert were men, whereas the average attendance is made up of women and the gentler species of youth.

1913

Golden Horseshoe Indeed!

Two Metropolitan boxholders are paying \$200,000 each to enter the Golden Horseshoe this year. Broadway's biggest theatre has appreciated in value from \$1,000,000 in 1883 to \$7,000,000 now.

1913

A Glorious Centenary

In honor of the centenary of Verdi's birth, celebrations have been held in no less than ninety-five Italian cities and towns. A total of 421 performances of Aida were given throughout the world in Verdi's honor.

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1913

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NEW JUNIOR COMMITTEE HOLDS ITS FIRST MEETING

Auxiliary of New York Philharmonic-Symphony Children's Concerts Discusses Plans

The first meeting of the newly-organized Junior Auxiliary Committee of the Concerts for Children and Young People of the New York Philharmonic-Symphony was held under the chairmanship of Rita Mitchell in the home of Mrs. Melvin E. Sawin on the morning of Nov. 17. Plans for stimulating further interest in this educational work and for expanding its scope and activities were discussed. Assisting Miss Mitchell on the committee are Mrs. John Parkinson, Mrs. Geoffrey Platt, Mrs. Frederick Havemeyer, May Rogers, Lucile Brokaw, Lilla Fisk, Mildred Nicoll, and Joan Blair.

There will be only one series of Concerts for Children and Young People this winter. Ernest Schelling will conduct as usual. The series will comprise six Saturday morning programs in Carnegie Hall on Dec. 16, Jan. 13 and 20, Feb. 10 and 17, and March 10. Mr. Schelling will continue his explanatory talks, illustrated by stereopticon pictures.

The regular Young People's Concert Committee, with Mrs. Charles E. Mitchell as chairman, will function as usual this season.

HERTZKA PRIZE OFFERED

Memorial Composition Competition to Close in February

VIENNA, Nov. 15.—The annual Emil Hertzka Memorial Prize Competition is announced for this year. A prize of 1,500 Austrian schillings is offered for an orchestral work of not more than twenty minutes' duration. It may be written for small or medium sized orchestra. Manuscripts must be sent in not later than Feb. 15, 1934, addressed to the secretary of the competition, Dr. Gustav Scheu, Opernring 3, Vienna I, Austria.

Further information regarding the competition may be obtained by addressing Dr. Scheu. The jury this year comprises the following eminent musicians: Alban Berg, Oswald Kabasta, Ernst Krenek, Franz Schmidt, Erwin Stein, Anton Webern and Egon Wellesz, who will announce the winner of the prize on May 9, 1934, the anniversary of Emil Hertzka's death.

The Bohemians Give Reception in Honor of Spalding

A reception in honor of Albert Spalding featured the regular monthly meeting of The Bohemians, held in the Harvard Club on the evening of Nov. 6. A distinguished assembly of more than 200 listened with rapt attention to a program given by Mr. Spalding, who played with his usual brilliance and musicianship. The works he chose were Brahms's Sonata in A, Op. 100; the Adagio and Fugue in G Minor, for violin alone, by Bach; and his own Etchings: Theme and Improvisations. André Benoist at the piano was an artistic associate.

Leonora Corona Gives Musical Soiree

Leonora Corona, soprano, of the Metropolitan Opera, entertained at her pent-house in The Mayflower on Sunday afternoon, Nov. 19, to welcome her friends at the opening of the new season.

Miss Corona delighted her guests by

her singing of excerpts from Howard Hanson's opera Merry Mount.

Among the many musical and social personalities present were:

Sir John and Lady Reith, Nino Martini, Mr. and Mrs. Artur Bodanzky, Giovanni Martinelli, Giovanni Zenatello, Maria Gay Zenatello, Frederick Jagel, Mr. and Mrs. Richard L. Stokes, Grena Bennet, Rafaelo Diaz, John F. Majeski, Prince Matchabelli, Mr. and Mrs. A. Walter Kramer, Walter Golde, Mme. Edythe Magee, Harry Rowe Shelley, Mr. and Mrs. Gordon Bryant, Mr. and Mrs. Gene Buck, William Mattheus Sullivan, Leonard Liebling, Mrs. Clara Edwards and Miss Edwards, Mr. and Mrs. Ralph Lawton, Pierre V. R. Key, Howard Shelley, Albert Morris Bagby, Josephine Vila, George Bagby, Dr. L. J. Alexander, Armand Vecsey, Dr. Albert Magee, John M. Barrett, Florence Foster Jenkins, Victor Young, Carroll Ault and Mr. and Mrs. Frank H. Grey.

HANSON CHOOSES MUSIC FOR AMERICAN CONCERTS

Series in Rochester to Include Works by Delaney, Harris, Antheil and Bennett

ROCHESTER, Nov. 20.—Six concerts and the annual May Festival are on the schedule of the American Composers Series given by Dr. Howard Hanson with the Rochester Philharmonic. The program on Dec. 15 will bring works by former holders of Guggenheim Fellowships, as follows: John Brown's Body, for chorus, by John B. Delaney; a new overture by Roy Harris, based on the air Johnny Comes Marching Home; a piano concerto, entitled A Capriccio, by George Antheil, with the composer at the piano, and Paysage by Robert Russell Bennett.

The first program on the list took the form of the concert of music by young German composers broadcast to Germany on Oct. 27 in return for the concerts of American music Dr. Hanson conducted in Berlin last spring.

M. E. W.

Paul Whiteman to Award Scholarship for American Composition

A gold medal and a scholarship for the best orchestral composition in modern American form is to be awarded annually by Paul Whiteman. The scholarship will entitle the winner to a year's study at a leading conservatory. Candidates must be American citizens and not more than thirty years old.

The winner will be chosen by Mr. Whiteman, assisted by a committee headed by Deems Taylor. Leopold Stokowski, Edwin Franko Goldman, George Gershwin and Robert Simon have been asked to serve on the board.

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WASHINGTON HAILS ORCHESTRAL MUSIC

National Symphony and Players From Boston Heard in Good Programs

WASHINGTON, Nov. 20.—The National Symphony, Dr. Hans Kindler, conductor, gave its second concert of the season on Nov. 2 in Constitution Hall. A large audience was there to hear the orchestra and the soloist, John Charles Thomas.

Opening the program with Marcello's Adagio, Dr. Kindler again gave evidence of the orchestra's increasing excellence. Beethoven's Eighth Symphony, the main work, was so effectively played that the conductor was recalled again and again. Dances from de Falla's *La Vida Breve*, given at the close, fascinated the audience with their spirited rhythms.

Mr. Thomas sang *Dank sei dir Herr by Handel*, Cesti's *E Dove T'Aggiri* and the *Credo* from *Otello*. In all of these his artistry greatly delighted his auditors, as was proved by their enthusiastic applause. The dramatic fervor with which Mr. Thomas interpreted the *Credo* was one of the highlights of the concert.

The orchestra's second Sunday concert was given in the same hall on Nov. 12 with Gloria Perkins, ten-year-old violinist, playing the Mendelssohn Concerto. Her technique is amazing, and her musical understanding remarkable. Cheers from the wildly enthusiastic audience rewarded her.

The *Vida Breve* dances were repeated from the previous program by request. Other works were Beethoven's

Prometheus Overture, the Dream Pantomime from *Hänsel und Gretel*, the Polonaise from Rimsky-Korsakoff's Christmas Eve and the Prelude to the fourth act of *Khovantchina*.



Harris and Ewing
Dr. Hans Kindler Has Received Renewed Applause as Conductor of the National Symphony

The first of three concerts here this season by the Boston Symphony was heard in Constitution Hall on Nov. 15. Dr. Serge Koussevitzky conducted a thoroughly interesting program. It contained Strauss's *Till Eulenspiegel*, Beethoven's *Eroica* Symphony, Pierné's *Divertissements on a Pastoral Theme* and the *Prelude to Khovantchina*. Throughout, the orchestra gave performances of characteristic merit.

RUTH HOWELL

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BALTIMORE HEARS RESIDENT ARTISTS

Peabody Series Continues—Civic Opera Company Prepares Its Schedule

BALTIMORE, Nov. 20.—Fraser Gange, baritone, with George Bolek at the piano, gave the program of the second recital of the Friday Afternoon Series at the Peabody Conservatory on Nov. 3. As both artists are members of the faculty, interest in their joint appearance was enthusiastically shown.

Mr. Gange sang with artistic understanding and gave much pleasure with his sensitive delivery of such works as Bach's *Jesulein Süss*, Schubert's *Der Doppelgänger* and Strauss's *Ich Trage Meine Minne*. His resourcefulness of expression and mood was displayed in the interpretation of Arthur Somervell's setting of Tennyson's *Maud*. An encore—an old Scotch air—terminated the artistic program. Mr. Bolek contributed largely to the effective interpretations.

The first meeting of the Baltimore Guild Music Club was held at the home of Dr. Louis P. Hamburger, at which Franz C. Bornschein gave a lecture on Musical Forms. The membership of the Guild numbers fifty amateur musicians and students who are seeking a better acquaintance with classical and modern musical expression. Monthly meetings will be held and prominent local musicians will be invited to address the group.

Elizabeth Ellen Starr, counselor for the series of Symphony Concerts in Baltimore, representing the Philadelphia, Boston and Washington orchestras, states that a prominent New York authority recently declared that he did not think that any city but Baltimore could boast of a series by three visiting orchestras and a resident Municipal Symphony bringing the number of series to four. Miss Starr further states that she has been approached by managers of orchestras in five additional cities, which shows that Baltimore's reputation for keen appreciation of symphonic music has been widely recognized.

F. C. B.

Rhodes Chamber Opera Company Returns to Chicago from Tour

CHICAGO, Nov. 20.—The Rhodes Chamber Opera Company, conducted and managed by Willard Rhodes, has returned from a five weeks' tour which opened in Marshfield, Wis., on Oct. 9. The company traveled more than 6,000 miles and visited thirteen states. In Denver, an audience of more than 3,900 was drawn to the Public Auditorium. Among the singers were Constance Eberhardt, Maria Matyas, Eunice Steen, Clegg Monroe and Olive Meminger.

M. M.

New York Orchestra to Appear in Hartford and Springfield

Prior to its first New York concert of the season, which will be given in Carnegie Hall, on Tuesday evening, Nov. 28, the New York Orchestra under the baton of Nikolai Sokoloff, will be heard in Hartford, Conn., on Nov. 25 and Springfield, Mass., on Nov. 26.

Hartford Concert Given to Aid Swedish Relief Work

HARTFORD, Nov. 20.—The annual concert for Swedish relief work drew a large and enthusiastic audience to Bushnell Memorial Hall on Nov. 10. The

program featured Marie Sundelius, soprano; Ralph Oxman, cellist, and Esther Nelson Ellison, organist. Dolores Roderaigues and Mary Oxman accompanied. Mme Sundelius was, as ever, the sincere and accomplished artist. Mr. Oxman, the new head of the cello department at the Julius Hartt School of Music, had made his local debut at a recital on Nov. 2. He is a valuable addition to local musical ranks. Mrs. Ellison is director of music at the Church of the Redeemer.

J. F. K.

BALTIMORE GREET SYMPHONIC GUESTS

Washington Forces Under Kindler Begin Series With Thomas as Soloist

BALTIMORE, Nov. 20.—The first concert in the Baltimore series by the National Symphony of Washington was given in the Lyric Theatre on the evening of Nov. 8. A large audience assembled to enjoy the program played under the baton of Dr. Hans Kindler and to pay tribute to John Charles Thomas, the soloist, a former Baltimorean.

Of especial interest among the orchestral works was the *Prelude and Fugue in C Minor* of Bach, skillfully transcribed by Edgar T. Paul of Baltimore. This deserved the attention it received, for it is effectively designed, and Dr. Kindler's reading was notable for clarity. The *Overture to Euryanthe* and Rimsky-Korsakoff's *Schéherazade* had individual interpretations, with emphasis on their poetic aspects. The solo episodes in Rimsky's suite were contributed by Frank Gittelton, concertmaster, with meticulous care.

Mr. Thomas received a rousing welcome. He sang, in inimitable style, arias by Handel and Cesti and songs by Strauss. Operatic excerpts, the *Credo* from *Otello*, arias from *Tannhäuser* and *La Traviata* and the Prologue to *Pagliacci*, were highly impressive.

Civic Opera Gives Cavalleria

The Baltimore Civic Opera Company, Eugene Martinet, director, began its current season in Lehmann Hall on Nov. 7 with a production of *Cavalleria Rusticana* and a program of dance creations by the Carol Lynn Dancers. Singers who gave smooth performances were: Elizabeth McComas, Santuzza; Douglas McComas, Turiddu; Fred Pilgrim, Alfio; Mary Van Doran, Lola, and Margaret Gilmer, Mamma Lucia. The chorus reflected credit on the training received from Mr. Martinet.

Austin Conradi, pianist, and member of the Peabody Conservatory faculty, gave the third Peabody recital on the afternoon of Nov. 10, playing classical music with a repose and an authority which resulted in great enjoyment on the part of his audience.

Frederic Arnold Kummer, Baltimore novelist, was the principal speaker at a meeting of the Baltimore Music Club in the Hotel Emerson on Nov. 11. His lecture prefaced the program given by the Curtis String Quartet; Benjamin Sharlip, Jascha Brodsky, Max Aronoff and Orlando Cole. The players displayed refinement of tone and delicacy in compositions by Beethoven, Debussy, Tchaikovsky and Wolf. Mrs. C. Albert Kuper, president, arranged the program with the assistance of Mrs. Martin W. Garrett, Mrs. Clarence Plitt and Mrs. L. T. Masson.

FRANZ C. BORNSCHIEIN

TEXAS COWBOY SONGS ELUCIDATE PAINTINGS

Dallas Applauds Unique Program of Art with Topical Music By Guion

DALLAS, TEX., Nov. 20.—A unique program was given in Highland Park Town Hall on the evening of Nov. 9. Large canvases by Frank Reaugh, widely known painter of Texas cattle, were shown in connection with cowboy songs and other compositions by David Guion, whose home is in this city. A description of the pictures, which tell the story of Twenty-four Hours with the Herd, was read by Louis Veda Quince.

Then, as each canvas was unveiled, a composition of Mr. Guion's was performed. These included his songs, Home on the Range, The Bold Vaquero, The Cowboy's Dream, Cowboy's Meditation, Little Joe the Wrangler, and All Day on the Prairie, splendidly sung by Robert Miller, baritone. Lonesome Song of the Plains, and Barcarolle, by Mr. Guion, and Beethoven's Moonlight Sonata were played on a violin by Josephine Oliver. Mr. Guion was at the piano and received an ovation. Mr. Reaugh was also greeted by the enthusiastic audience. The program was sponsored by the Highland Park Society of Fine Arts and the Reaugh Club.

Mischa Elman Returns

Mischa Elman appeared in this city for the first time in several years at the first concert in a series of five presented by Harriet Bacon McDonald. Giving his program on Nov. 7 in Fair Park Auditorium, Mr. Elman aroused enthusiasm with his performances of music by Handel, Mozart, Glazounoff and other composers. Sanford Schlusel was his able accompanist.

Paul Van Katwijk, the conductor of the Dallas Symphony and head of the music department of Southern Methodist University, and Ivan Dneprov, tenor and head of the voice department of the same school, gave a joint program in McFarlin Chapel on Oct. 30. Mr. Van Katwijk, who is an excellent pianist, played works by Beethoven, Brahms, Liszt and Scriabin. Mr. Dneprov was heard to advantage in songs by Schumann, Tchaikovsky and Massenet.

The Oak Cliff-Philharmonic Orchestra, under the conductorship of Armand DeMond, gave a varied program on the afternoon of Oct. 29, in the Crystal Ballroom of the Baker Hotel. Soloists

were: Dorothy Starling, violinist; Harold Hart Todd, pianist; Vivian De Andrea, soprano, and the Helen Doty Ballet.

The Schubert Choral Club opened its twilight concerts on Sunday afternoon,



David Guion, Texas Composer, Whose Songs Were Used as Commentaries on Pictures by Frank Reaugh

Nov. 5, in the Baker Hotel. Artists heard in musicianly interpretations were Helen Fouts Cahoon, soprano, and Adeline Boyd, accompanist, both of Fort Worth, and Elizabeth Gay Jones and Dora Poteet, duo-pianists. On the program were works by Mozart, Strauss, Marx, Saint-Saëns, Carpenter, Crist, Bach, Schumann, Debussy and Albeniz.

Mary Todd Palleria, soprano, and Harold Hart Todd, pianist, were heard at Melrose Court in a joint program on Oct. 26.

A new sinfonietta of seventeen musicians, with Franco Autori as conductor and Mrs. Walter J. Fried as concertmaster, has recently been organized.

MABEL CRANFILL

Cleveland Orchestra and Bampton Hailed in Oberlin

OBERLIN, Nov. 20.—The Cleveland Orchestra, conducted by Dr. Artur Rodzinski, made a strikingly successful Oberlin debut on the evening of Oct. 31 in the course sponsored by Oberlin Conservatory. Dr. Rodzinski gave magnificent readings of the Overture to Oberon, Brahms's First Symphony, the Prelude to Khovantschina and Liszt's

Les Préludes, and was repeatedly recalled.

The second concert of the series was given by Rose Bampton on Nov. 7. The contralto's beautiful voice and her artistry were manifest in a program of wide range. Eva Rautenberg accompanied.

CLUBS CONVENE IN RHODE ISLAND CITY

Annual Federated Meeting Held in Providence Has Notable Attendance

PROVIDENCE, Nov. 20.—The Rhode Island Federation of Music Clubs held its Annual State Convention under the presidency of Mrs. Clifford G. King at the Music Mansion on Nov. 3 and 4.

Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, was guest of honor and gave an address. Other speakers were: Mrs. Charles Davis, honorary chairman, American music, National Federation; Dr. W. Louis Chapman, music critic, Providence Journal; Ruth Ferry, president of the Plymouth District; Mrs. George Hail, past president, Plymouth District; Jane Bodell, delegate from the Chaminade Club; Hope Bigney, delegate from the Chaminade Young Artists; Virginia Boyd Anderson, instrumental supervisor, elementary schools, Providence, and Albert Hoxie, director of the Philadelphia Harmonica Symphony.

Sessions of the Young Artists, Junior and Juvenile clubs were also held.

Musical Programs Featured

Taking part in musical programs were: Emma Beldan, Plymouth District winner, and Helen Sunderland, soprano; Elizabeth Congdon, Mary Vincent Fox, and Cora Papino, pianists; Axel Beckman, bass, and Elizabeth Budlong, organist. Violin and piano solos were contributed by members of the Newport Junior Music Club, the Mozart Club of Newport, the Haydn Club of West-erly and the Octave Young Artists of Cranston.

ARLAN R. COOLIDGE

Mario Chamlee to Make New York Recital Debut

Mario Chamlee, tenor, formerly of the Metropolitan and Ravinia opera companies, will give his first New York recital in the Town Hall on Wednesday evening, Dec. 13. His program will include five first New York performances: Mittel-alterliche Venusymne by d'Albert; You Brought Me Flowers, by Myron Jacobsen; I Heard a Lady Sigh, by Harden Church, and The Chudder Weaver, and Baffled, by Blanche Hen-nion Robinson. The program will also include German, Italian and French groups.

Kreisler Heard in Ann Arbor Series

ANN ARBOR, Nov. 20.—The second concert in the fifty-fifth annual Choral Union Series was given on Nov. 9 in Hill Auditorium by Fritz Kreisler. Grieg's Sonata in C Minor, the Bach Chaconne and shorter works, among them many Kreisleriana, were played with the violinist's wonted technical perfection and warmth of tone. Four caprices brought the printed program to a close; but the storm of applause which broke from the large audience (including several hundred seated on the stage) won familiar Kreisler encores. Carl Lamson rendered his usual able services at the piano. H. M. C.

COLUMBUS SWINGS INTO ACTIVE SEASON

Bori Is First Artist Heard and Boston Symphony Presents Novelty

COLUMBUS, Nov. 20.—Lucrezia Bori opened the concert season recently with her first appearance in this city. Classic and modern English songs were followed on her program by French and Spanish folk songs in costume. Exquisite singing combined with delightful and characteristic pantomime to enchant the 3400 associate members of the Women's Music Club. Mrs. William C. Graham is again president of the organization, which is beginning its fifty-second season. Mrs. Edward E. Fisher is treasurer, and Gertrude Schneider the secretary.

Dr. Serge Koussevitzky conducted The Boston Symphony in the first local performance of Scriabin's Poem of Ecstasy at the opening concert of the Symphony Club's season. This concert, on Oct. 26, opened with a beautiful reading of Eine Kleine Nachtmusik by Mozart, and closed with Beethoven's Eroica Symphony. The same officials who founded the Symphony Club ten years ago are still in charge: Mrs. B. Gwynne Huntington, president; Mrs. Frederick Miller, associate president, and Mrs. Helene Pugh Alcorn, executive secretary.

ROSWITHA CRANSTON SMITH

Hall Johnson Choir Opens Course in Battle Creek

BATTLE CREEK, MICH., Nov. 20.—Spirituals were beautifully sung by the Hall Johnson Negro Choir at the opening of the Community Concert Association Series in the Battle Creek College Auditorium on Nov. 5. Under the leadership of Mr. Johnson the choristers made a deep impression and were applauded with enthusiasm.



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RODZINSKI CONDUCTS ALL-POLISH CONCERT

Szymanowski's Symphonie Concertante Is Given Its U. S. Premiere

CLEVELAND, Nov. 20.—Dr. Artur Rodzinski honored composers of his native Poland at the pair of Cleveland Orchestra concerts he conducted in Severance Hall on Nov. 2 and 4. Three works were heard for the first time in Cleveland, and one of them for the first time in America.

The American premiere was that of Szymanowski's Symphonie Concertante, No. 2, Op. 60, for piano and orchestra, composed in the latter part of 1932 and given its initial hearing by the Warsaw Philharmonic under Georg Fitelberg in May of this year. Karłowicz's tone poem, Returning Waves, and two excerpts, Mazur and Mountaineer Dances, from Moniusko's opera Halka were the other novelties. Severin Eisenberger was the soloist; and Chopin's Concerto in F Minor completed the list.

Exciting Rhythmical Vitality

Szymanowski's work is in three movements, Allegro moderato, Andante molto sostenuto and Allegro non troppo. Unconventional in regard to its harmonic patterns, it is not a concerto in the accepted sense of the term as the piano and orchestra have in turn the aspect of chief importance. There is pronounced melody in the second movement, and the third pulsates with intense and exciting rhythmical vitality. Szymanowski dedicated the score to his friend Arthur Rubinstein.

From the beginning of the program to the end, the orchestra played brilliantly and with convincing expression. Mr. Eisenberger's performance left nothing to be desired in details of virtuosity and musicianship.

The Polish Consul at Pittsburgh, J. Matusinski, came to Cleveland to attend this concert.

Plays Symphony by Franck

In his third program of the season on Nov. 9 and 10, Dr. Rodzinski broadened Cleveland's acquaintance with his orchestral taste, hitherto indicated by Beethoven and Brahms, to include the Symphony of Franck. His performance of this was received with general appreciation. The program opened with the Handel-Harty Water Music and concluded with excerpts from Ravel's Daphnis et Chloé. There was also a first performance at these concerts of Dushinsky's Fugue for Violins.

The fourth program, played on Nov. 16 and 18, contained Beethoven's Third Leonore Overture; Sibelius's First Symphony; Schelomo, for 'cello and



Karol Szymanowski's Symphonie Concertante Was Given Its American Premiere by the Cleveland Orchestra

orchestra, by Bloch, and Rimsky-Korsakoff's Capriccio Espagnol. Dr. Rodzinski's introduction to Cleveland came through Beethoven's Fifth Symphony, and it is evident that he creates a special enjoyment, not only for his listeners, but for the instrumentalists, in his presentations of Beethoven.

Conductor Is Honored Socially

As a climax to the series of civic entertainments honoring Dr. Rodzinski, 250 guests attended the dinner given on Nov. 18 at the Cleveland Club by the Women Music Teachers' Club, the Musicians' Club, and the Cleveland Chapter of the American Guild of Organists.

Dr. Rodzinski was presented to the company by the presidents of the three clubs, Mrs. Charles Schneider, John O. Samuel, and Paul Beymer. Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, was the toastmaster, presenting these speakers: Mrs. Adella Prentiss Hughes; Dudley S. Blossom; John Long Severance; A. A. Brewster; C. J. Vosburgh; Albert Riemenschneider, president of the National Music Teachers Association; Lillian L. Baldwin, music appreciation supervisor in the public schools; Joseph Remenyi; and Victor J. F. Tlach, Austrian Consul General.

The Cleveland Club was again the scene of festivities for Dr. Rodzinski on Sunday night, when the president, Douglas S. Campbell, was host at an informal supper party, introducing Dr. Rodzinski as a member of the club.

Women's Club Gives Reception

Among the welcoming occasions for

Dr. Rodzinski since his arrival was the reception at the Women's City Club, in its new quarters in the Bulkley Building, when the conductor was presented to the members and their friends by Mrs. Clarence S. Metcalf, chairman of the music appreciation committee, and Mrs. Robert H. Jamison, president.

There was a pleasant gathering on Oct. 21, in Handel Wadsworth's studio, with Dr. Rodzinski as guest of honor of members of the Men Music Teachers' Club. The conductor spoke at a party in his honor given by the Harmonia Chopin Male Chorus, of which Walter Gawryszewski is president.

On the last Sunday afternoon in October a concert and tea was held at the hall of the Alliance of Poles. Dr. Rodzinski's countrymen were hosts. There was music by the Polish Symphony and four combined Polish choruses, led by A. W. Matuzewski. Speakers included Zygmunt Dybowski; Dr. I. N. Jarzynski, president of the League of Polish Organizations; Frank Rell, president of the Alliance of Poles; and Mrs. Mary Mendzelewski, president of the Polish Ladies Alliance. Judge Leon A. Kujawski was toastmaster.

Dr. Rodzinski read a paper on Poland's Contribution to Music at the Cleveland Museum of Art on Nov. 10. The museum presented a Polish program. Representatives of many Polish societies and groups attended.

Uday Shan-Kar and his company of dancers appeared in Public Music Hall on Nov. 3 as the first attraction in the Cleveland Concert Course. Clevelanders filled the hall to see this unique ensemble and were delighted.

ERNESTINE ALDERSON

TEXAS CLUB IS ACTIVE

San Antonio Group Presents Boguslawski and Study Program

SAN ANTONIO, Nov. 20.—Moissaye Boguslawski was presented in a piano recital on Oct. 31, at the San Pedro Playhouse, in the first of a series of four musical teas sponsored annually by the Tuesday Musical Club. The program embraced works by Scarlatti, Schubert, Brahms, Chopin and Paganini-Liszt. A large audience expressed appreciation. The series is the eleventh in the club's history. Mrs. Eli Hertzberg is president. The chairman and vice-chairman of these events are Mrs. Paul Rochs and Mrs. Edward Steves respectively.

In a series of study programs on inspirational sources of music, the Tuesday Musical Club presented a program entitled Motion, conducted by Mrs. Genevieve M. Tucker, who talked on the subject. Illustrative music by Ravel, Bax, Poldowski, Grovlez, Enesco, Fourdrain, Clem, Debussy and other composers was used. Taking part in vocal and instrumental performances were Ruth Herbst McDonald, Dorothy Bell Newton, Mary Stuart Edwards, Mrs. Alexander McCollister, Mrs. James S. Calvert, Jean Rapoport and Mrs. Anna Seebe Guild. The Spinning Chorus from The Flying Dutchman was sung by a double quartet made up of Mrs. A. M. McNally, Mrs. Paul Rochs, Mrs. Marjorie Winters Glaze, Mrs. Eugene Hays, Mrs. Zuleme Herff Simpson, Mrs. Ernest Scrivner, Mrs. Edward Arnold and Mrs. T. H. Flannery, led by Charles Stone. Mrs. Edward Harker and Mrs. Agnes Sanchez accompanied.

G. M. T.

The Cercle Artistique of Amsterdam will give a performance of Handel's Julius Caesar on Dec. 1.

OMAHA PUPILS ARE ADMIRER IN FAUST

Guest Principals Collaborate in Skilled Production—Concerts Given

OMAHA, NEB., Nov. 20.—The music department of the South High School produced Faust, in collaboration with the Festival Opera Company of Chicago, at Central High Auditorium on Nov. 7 and 8 under the direction of James Douglas. Guest principals were: Lucie Weston, Marguerite; Kathryn Browne, Siebel and Martha; Edwin Kemp, Faust; Kai de Vermond, Mephistopheles; William Phillips, Valentin; and Rex Cushing, Wagner. Ida Newman was at the piano.

The orchestra of some fifty players showed good training at the hands of Mabel Shipperd, music director at the school, as did the chorus, trained by Alice Musselman. Indeed, the work of the glee clubs was outstanding. Mabel Rasmussen was in charge of the acting, and Cora Quick's dancers were seen in the ballet. Altogether, the performances represented a memorable achievement for the young participants.

Recitals Have Artistic Merit

Emily Davis, violinist, recently appeared in Trinity Methodist Church, assisted by Mrs. K. V. Root, soprano, Edward Holman, baritone, and Mrs. Holman and Warren Watters, accompanists. Miss Davis, who has lately returned to Omaha, has been making a favorable impression.

The Madge West String Ensemble, whose personnel includes, besides Miss West, Grace Leidy Burger and Phil Gedenkin, violinists, Will Hetherington, viola player, Henry Kay, bass, and Eloise West McNichols, pianist, was heard in a delightful program on Nov. 6 under the auspices of George Crook Woman's Relief Corps. Kenneth Golden was tenor soloist.

Collaborating in a Sunday concert on Nov. 5 were Martin Bush, organist, and Henry Cox, violinist.

EDITH LOUISE WAGONER

Among the novelties to be heard in Florence this season will be Manuel de Falla's El Retablo de Maese Pedro, conducted by the composer.



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CIVIC ORGAN HEARD IN INITIAL RECITAL

Palmer Christian Gives Program in Worcester—Societies Plan Concerts

WORCESTER, Nov. 20.—A recital by Palmer Christian, of the School of Music, University of Michigan, Ann Arbor, afforded the first opportunity on Nov. 9 to hear the municipal organ in the new Memorial Auditorium to full advantage. The instrument had not been completed when used in previous civic and musical events. This concert was the 164th recital of the New England Chapter, American Guild of Organists. The works, played with artistry, were by Bach, Corelli, Rameau, Jongen, Karg-Elert, Jepson, Gibson, Rousseau, Debussy and Grieg, including several of Mr. Christian's own arrangements.

Harry C. Coley and his efficient aides were re-elected as the Worcester Oratorio Society laid plans for the annual Messiah concert on Dec. 27. The precedent of many years will be broken as this event moves from Mechanics Hall to the new Auditorium. Rehearsals have commenced under the baton of J. Vernon Butler.

Association to Present Carols

The Worcester Philharmonic Orchestral Society has scheduled two concerts with these soloists: Jan. 23, Marion L. Fuller, pianist; April 17, Oreste Montagna, cellist. The society is rehearsing regularly with Albert W. Wassell as conductor. Mr. Wassell again spent his summer at the Mozarteum in Salzburg, studying in conductors' classes.

A novelty in the season of the Worcester County Musical Association will be a concert of Christmas carols, to be given by the Worcester Festival Chorus in the Auditorium on the evening of Dec. 24. Rehearsals have commenced.

The thirty voices of the Luther Male Chorus were heard in their second annual concert on Nov. 10 under the leadership of Verner W. Nelson, in the Zion Lutheran Church. Soloists were Alice Erickson, violinist, and Mrs. Nora Mollen Borg, soprano. Oscar Gustafson and Albert Erickson accompanied. This concert commemorated the 450th anniversary of the birth of Luther.

Free Recitals on Sundays

The winter series of free Sunday afternoon concerts at the Art Museum was opened on Nov. 12 by the Marianne Kneisel String Quartet, presenting compositions of Dvorak, Waldo Warner, Debussy, Tchaikovsky and Schelling.

To satisfy the many who were unable to gain admission to Jonas G. Clark Hall recently to hear the Vienna Sängerknaben in the Clark University Fine Arts Series, Aaron Richmond brought this interesting group to the Plymouth Theatre on Sunday afternoon, Nov. 12.

JOHN F. KYES

Ruth Posselt Appears in Europe and United States

Ruth Posselt, violinist, who opened her European tour in Paris on Oct. 23, was heard in cities in Holland in November before the beginning of her American tour, which will continue until the middle of January. After that time Miss Posselt will return to Europe, under the concert direction of Dr. G. de Koos, to give more concerts in Holland and to appear in Spain. A tour of Italy, France and Scandinavia is to begin in April.

Immense Throng Attests Capital's Love of Music



The Largest Audience That Has Yet Assembled for a Concert in Constitution Hall. Lawrence Tibbett, Who Gave the Program, Is Seen Standing in Front of the Piano

WASHINGTON, Nov. 20.—For the first time since Constitution Hall was built, seats were placed on the stage to accommodate the supplementary audience which thronged the auditorium to hear the song recital given on Nov. 5 by Lawrence Tibbett. The assembly was one of unprecedented size for a musical event, save for a benefit concert given by Paderewski, and furnished an eloquent tribute both to the interest which music arouses and to the superlative art of Mr. Tibbett. The concert marked his yearly appearance

here. It was also an auspicious beginning of the managerial enterprise which Dorothy Hodgkin Dorsey, a niece of the late Mrs. Katie Wilson-Greene with whom she was associated, is now conducting.

Giving his entire program in English, Mr. Tibbett sang with the enthusiasm which has contributed so largely to his immense success. Whether the song was by Handel or Brahms, Gruenberg (an excerpt from *The Emperor Jones*), Schubert or Mortimer Browning, the baritone illumined it with vivid im-

agination and enriched it with the warmth and resonance of his voice. Stewart Wille was an accompanist and soloist of fine capability.

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JUNIOR CHOIR SCHOOL FORMED AT PRINCETON

Dr. Williamson, Head of Westminster Institution, Founds Courses for Children

PRINCETON, N. J., Nov. 20. — The founding of the Junior Westminster Choir School of Princeton is announced by Dr. John Finley Williamson, president of Westminster Choir School. Edith Elgar Sackett is appointed director. The school has been planned with the help of Elizabeth Van Fleet Vosseller who, with Bessie Hopewell, founded the Flemington Children's Choir School thirty-eight years ago.

The school is open to children from the ages of five to thirteen. Its grades include a probation choir, a junior choir and a junior high school choir. The two latter units sing at one service each month in their respective churches and once each month in the musical vesper services in Princeton University Chapel.

Miss Sackett, an associate of the American Guild of Organists, organized and trained the Junior Choir of Fort George Presbyterian Church, New York, where she has been organist. Last year this children's ensemble was awarded, for the third time, the silver cup in the Annual Junior Choir Contest conducted by the National Federation of Music Clubs.

BACH CHOIR REHEARSES FOR BETHLEHEM FESTIVAL

Christmas Oratorio and Mass in B Minor to be Sung under Baton of Carey in May

BETHLEHEM, PA., Nov. 20. — The twenty-seventh Bach Festival will be held in Packer Memorial Church, Lehigh University, on Friday and Saturday, May 11 and 12. The Christmas Oratorio is to be sung at the sessions on Friday, and the Mass in B Minor on Saturday. It has been customary to sing the mass on the second day of the festival since the first performance in 1900.

Bruce Carey of Philadelphia, successor to the late Dr. J. Fred Wille who founded the Bach Choir and conducted it for thirty-two years, is rehearsing the choir weekly. There is a membership of 275, and more than 200 are in attendance at every rehearsal.

Stravinsky's *Renard* and *L'Histoire du Soldat* were given for the first time in Brussels this month with choreography by the danseuse Sonya Kerty.

Darius Milhaud has completed a piano concerto and is now at work on the score for a film version of Flaubert's *Madame Bovary*.

Quaker City Musicians Give Opera and Concerts of Artistic Calibre

Carmen Produced by Puccini Company—Simfonietta Inaugurates New Season Under Sevitzy—Curtis Quartet Wins Praise—Rachmaninoff in Recital—Music Club Resumes Its Programs

PHILADELPHIA, Nov. 20. — The Puccini Opera Company, under the direction of Philip Ienni and the local management of Mrs. Harold Ellis Yarnall, which plans to give at popular prices a series of standard operas in an early winter season, opened its series with Carmen on Nov. 14 before the largest audience the Academy of Music has held for an opera in recent years. The organization gave a successful series last winter in Weightman Hall of the University of Pennsylvania. The small orchestra and chorus were more adapted to that auditorium than to the spacious Academy.

Competent stage direction by Alessandro Angelucci, who participated in the operas in Robin Hood Dell in the summer, and exceptional skill on the part of the conductor, the veteran Fulgenzio Guerrieri, carried the performance along. The cast contained several names familiar from the Dell or other local operatic affairs of recent seasons. Berta Levina sang the title role with warmth and color and acted with dramatic intensity, especially in the finale, in which she and Pasquale Ferrara, the Don José, were exceptional from the theatrical standpoint. Joseph Royer was the Escamillo and received great applause for the always popular Toreador Song. Zita Rossi appeared as a charming Micaela.

Chamber Orchestra Admired

The Philadelphia Chamber Music Simfonietta had a large and applause audience for the inaugural concert of its seventh season on Nov. 15, in the Bellevue-Stratford ballroom. Fabien Sevitzy, founder of the unique organization, and its only conductor, came down from Boston to open the series of three concerts. The personnel remains virtually intact, and consists of eighteen Philadelphia Orchestra men of the string section. Their co-ordination gains from season to season of constant ensemble playing.

They gave a very fine account of the opening program, which Mr. Sevitzy read with musicianly adeptness and much sensitiveness of feeling. The first work was the Symphony in F for strings alone by Haydn. Then came the melodious Sixth Sonata of Vivaldi for 'cello solo and strings, in which Benjamin Gusikoff won great applause for his contribution. Schönberg's Verklärte Nacht was given skillfully and facilely despite its many difficulties. The final program number was the Intermezzi Goldoni of Bossi, with Sam Rosen doing well by the viola solo in the Sere-natina. For full measure Mr. Sevitzy added Russian Soldiers Song by Arcady Dubensky, as a spirited and effective encore.

Sergei Rachmaninoff gave the first

big recital of the season at a Philadelphia Forum concert on Nov. 13 in the Academy of Music, drawing the largest audience the old house has had since the depression. In addition to a capacity auditorium, several hundred



Berta Levina, Who Made a Striking Success as Carmen in Philadelphia

seats were placed on the stage. Mr. Rachmaninoff played superbly through a varied and contrasted program, the outstanding feature of which was probably Schumann's Carnival.

The first of the free chamber music concerts given by artist pupils of the Curtis Institute of Music, under the able direction of Dr. Louis Bailly, took place on Sunday evening, Nov. 12, in the Great Hall of the Fairmount Museum of Art. These concerts have been made possible for the past five years through the co-operation of Mrs. Mary Louise Curtis Bok. The audience exceeded the normal capacity of 3,000, and more chairs had to be provided at the last minute. The program consisted of Schubert's String Quartet in G, Op. 161; the Sonata in D for violin, viola and piano by Leclair, and the Brahms Quintet in G, Op. 111.

Participating artists were the Curtis String Quartet, the members of which are Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole; Cecile Geschichter, pianist; and Leonard Mogill, additional viola player in the quintet. Despite their youth, the players are seasoned ensemble performers, through long-continued joint participation in concerts, and they gave finished performances of the beautiful list, of which the Brahms seemed the artistic climax.

In a Persian Garden Is Sung

The Philadelphia Music Club, Mrs. Ella Olden Hartung, president, assembled its large membership on Nov. 14 in the Bellevue ballroom for the opening of its new season. The club is to be one of the hosts of the National Federation of Music Clubs at the 1935 Biennial in Philadelphia.

A fine presentation of Liza Lehmann's In a Persian Garden, was the

prime feature of the afternoon. The excellent participants were Helen I. McQuilken, soprano; Thalma Melrose Davies, contralto; James Montgomery, tenor, and Frederick Bayard, baritone. A luncheon preceded the program, at which Wendell Phillips Dodge discussed contributions of the Negro to music, and Dr. Wilmer Krusen, president of the Philadelphia College of Science, spoke on music in connection with therapeutics. W. R. MURPHY

UTICA SOCIETY HAS COMMENCED SEASON

Shute Leads Orchestra—Bampton and Don Cossack Chorus Are Applauded

UTICA, N. Y., Nov. 20.—The Utica Civic Musical Society began its season on Oct. 28 with a concert in the Stanley Theatre at noon. Berrian Rankin Shute conducted the orchestra and Mrs. Charles L. DeAngelis, mezzo-soprano, was guest soloist. A pupil of Frank LaForge, Mrs. DeAngelis is gifted with a charming stage personality and a vivacious manner of presentation, and pleased the audience with operatic excerpts.

Rose Bampton, contralto, appeared at Hamilton College on Nov. 3 under the auspices of the Musical Art Society. Her concert marked the opening of the society's season.

The B Sharp Musical Club commenced its season with a program presented by the Don Cossack Russian Male Chorus. Insistent applause brought many encores.

The Players, a local little theatre organization which has a membership of 1,000, has organized its own orchestra under the leadership Dr. Philip Layton Turner.

Arthur W. Hyde, associated for many years with WIBX, Utica radio station, as piano soloist and accompanist, has been appointed manager.

Two Utica women's singing societies and the General Electric mixed chorus will compete in the New Year's Eisteddfod here. The Cymreigyddion Society is sponsoring the program. Dr. Daniel Protheroe, Chicago, will adjudicate.

ELLIS K. BALDWIN

Kansas City Club Gives Program of Works by Mozart

KANSAS CITY, Mo., Nov. 20.—The annual evening concert of the Kansas City Musical Club was given in Edison Hall on Nov. 6. Taking part were the Kansas City Training School Orchestra, N. DeRubertis, conductor; the Helen Thomas Dancers; Mary Craig, soprano, and Mrs. Joseph Easley, pianist. The entire program was devoted to music by Mozart, the Symphony in A opening the program. Accompaniments for soloists and dancers were played by the orchestra. The hall was filled with an appreciative audience. Mrs. Cary Barney is program chairman. Mrs. Albert J. Colt, president, welcomed the audience. B. L.

NEW ORCHESTRA IS INITIATED IN UTICA

Symphonic Ensemble Is Founded by Gualillo—Will Feature Modern Works

UTICA, N. Y., Nov. 20.—A new enterprise, the Utica Symphonic Orchestra, organized by Nicholas D. Gualillo and numbering sixty players, is preparing to take a prominent place in the city's musical life. Rehearsals have begun under Mr. Gualillo's baton, and it is intended to give the first concert in the period between Thanksgiving Day and Christmas time. The assistant conductor is L. J. Scalise.

It is Mr. Gualillo's plan to feature works by living composers. With this end in view he will invite composers to submit their scores to him, and will ask them to take part in concerts as guest conductors. He hopes by such means to encourage the recognition of young writers.

The initial program will include the first Utica performance of Mr. Gualillo's tone poem, Journeys of a Hero, which was performed earlier this year by the Syracuse Symphony under the baton of André Polah. Mr. Gualillo is an honor graduate of the New England Conservatory in Boston and a Bachelor of Music of Syracuse University, and has been concertmaster in the Syracuse orchestra.

The new orchestra already has more than 200 sponsors, and it is hoped to increase this number to 1,000.

Alice Strong Rourke Appears in Brantford, Ont.

BRANTFORD, ONT., Nov. 20. — Alice Strong Rourke, soprano, won distinct success when she appeared in the Collegiate Institute on Oct. 30 in the second concert of the Brantford Community Concert Course which is under the direction of J. T. Whittaker. In an aria from La Bohème, as in music by Handel, Mozart, Grieg, Haydn and Schubert, her clear, pure voice was handled with admirable taste and skill. Her final group consisted of songs in English by Warford, La Forge and Besley.

Arthur Moses, fifteen-year-old violinist, assisted, playing music by Wieniawski, Kreisler and other composers in an artistic manner. George Smale and Alice Monture accompanied.

Josef Lhevinne to Give Recital at City College

Josef Lhevinne will appear in the Great Hall of the City College on Saturday evening, Dec. 2, according to President Frederick B. Robinson, sponsor of a series of six recitals, in the Student Concert Series.

Schubert Memorial Winner to Play with Philadelphia Orchestra

The Schubert Memorial announces that the winner of its piano award, Dalies Frantz, will appear with the Philadelphia Orchestra this year. Mr. Frantz will play under Issay Dobrowen, guest conductor, in Philadelphia on Jan. 19 and 20, and in New York on Jan. 23.

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NEWS AND GOSSIP IN THE RADIO WORLD



NBC Opens New Home in Radio City



A Side View of the 400-Piece Orchestra Which Played in the New NBC Mammoth Studio During the Inaugural Week, with Frank Black Conducting

(Continued from page 3)

stage: Sir John Reith, managing director of the British Broadcasting Corporation, who happened to be here, Major General James G. Harbord, chairman of the board of RCA, and Owen D. Young. The finale was a performance of Mortimer Wilson's *My Country*.

Guests were taken on a tour of the studios that evening, and at subsequent performances. They marveled at the luxury, compactness, technical equipment and comfort of the place.

Sunday was a full day. A Prologue at 8 in the morning started it off, with Joseph Littau conducting a symphony orchestra and chorus. Followed concerts by the Fiske Jubilee Singers, the combined Gordon and Musical Art string quartets, and a Metropolitan Opera Hour, the last at 3:30. Paul D. Cravath, chairman, spoke at this time, and Richard Crooks, tenor, and Gladys Swarthout, mezzo-soprano, sang.

An Orchestra of 400

Four hundred orchestra players gathered on the stage that evening for a program presented by the American Federation of Musicians. Joseph N. Weber, president, spoke, and the mammoth orchestra was conducted by Frank Black, with Egon Petri as piano soloist in the Finale from Tchaikovsky's Concerto, and four famous guest conductors were also heard: Walter Damrosch, Bruno Walter, Artur Bodanzky and Fritz Reiner, in music by Wagner, Lekeu, Weber, Rimsky-Korsakoff, Glière and Berlioz.

Later the same evening, the Minneapolis Symphony played from its home, with Eugene Ormandy conducting.

Five Pianists and Manon

Monday was musically notable for a concert by the Westminster Choir at 2 p. m., John Finley Williamson, conductor. Tuesday had several musical features. First was a concert by the Vienna Sängerknaben at 6 p. m., fol-

lowed by five well-known pianists, one after the other—Harold Bauer, Carl Friedberg, Egon Petri, Alexandre Siloti and Sigismond Stojowski. The bright particular music of the evening came from San Francisco, with the third act of *Manon* from the opera house there, the singers being Lucrezia Bori, Alfredo Gandolfi, Dino Borgioli and Louis D'Angelo, and the conductor Gaetano Merola. Roxy and his old "gang" had been heard previously.

A Seventh Anniversary

Wednesday being the seventh birthday of NBC, was crammed full of interesting moments. Chief among them was the Anniversary Program, in which Rosa Ponselle of the Metropolitan Opera was the star. She sang beautifully two arias from *La Forza del Destino* and *Drink to Me Only with Thine Eyes*. Mr. Aylesworth and Judge E. O. Sykes, chairman of the Federal Radio Commission, were speakers. This program was at 10:30 p. m.

Preceding it, during the afternoon, had come greetings from other countries. From Russia, the Symphony Orchestra of the All Union Broadcasting Committee, Orlov conducting; from Italy excerpts from *La Traviata*, conducted by Franco Capuana in Turin; from Canada, an orchestra and soloists in Toronto; from Germany, the Berlin Symphony conducted by Otto Frick-hoelffer; and from England, the BBC Symphony conducted by Felix Weingartner, a military band and a chorus.

Other events were a concert by the Scholarship String Quartet of the New York Philharmonic-Symphony at 6 p. m. and a speech by John Erskine at 11 p. m.

Gianni Schicchi Air Premiere

Thursday's official program was dedicated to Rockefeller Centre, with Major General Harbord and Colonel Arthur Woods, president of the Centre, as speakers, and John B. Kennedy as master of ceremonies. The Russian Symphonic Choir, Basile Kibalchich,

conductor, Frances Alda, and the Associated Glee Clubs of New York with Fred Hufsmith as soloist all had their quarter and half-hours. Bruckner's Fourth Symphony was played by the Rochester Philharmonic, Guy Fraser Harrison, conducting, during the afternoon, and at 4:30 a radio premiere was presented. This was Puccini's *Gianni Schicchi*, given by the Juilliard opera forces under Albert Stoessel, and excellently sung by these young artists.

Friday had one musical distinction, an hour of Russian opera excerpts un-

der the direction of Max Panteleieff, with Eugene Plotnikoff conducting.

And Saturday — well, Saturday brings us to the end of this extra special among special weeks. Paul Kerby, conductor of the Vienna Symphony, led the Chicago Symphony in an all-Strauss program. Edgar L. G. Prochnik, Austrian Minister to the United States, spoke briefly—as we have had to do about each of these programs. If radio is clock-minded, editorial people are space-minded.

F. Q. E.

NEW CHAIN FORMED BY EX-NBC OFFICER

McClelland Organizes Country-Wide Network of Independent Stations

The Broadcasting Stations Corporation, a new network of major proportions, has been organized by George F. McClelland, former vice-president of the National Broadcasting Company. The chain is to include the principal independent stations, functioning as a unit on a mutual basis. Directors and officers, the mechanical and educational personnel will be announced shortly.

Joseph Schultz, as general counsel, announces that there are enough stations already in line to assure an outlet in every state. A key station in New York has not yet been decided upon. The name of the company is expected to be changed later.

The mutual feature of the organization provides that stations will receive payment covering the actual cost of broadcasting programs, and will in addition share in the profits of the system as a whole. The type of programs is expected to be about the same as those of the other two large networks. Greater restrictions will be placed on advertising and sales talks.

Mr. McClelland, who resigned recently from NBC, has been associated with the company for a long time, having entered the field as a commercial representative of WEAf about ten years ago. At the time of his resignation he was also general manager, a position he had occupied since the purchase of WEAf by NBC in 1926.

New York Orchestra to Broadcast Five New York Concerts

The five concerts of the New York Orchestra, Nikolai Sokoloff, conductor, to be held in Carnegie Hall, will be broadcast over WMCA. The first program on Nov. 28 at 8.45 p. m., will consist of Weber's *Euryanthe* Overture, the Chausson Symphony in B Flat, Suite WGZBX by Philip James, the

composer conducting, and *Death and Transfiguration* by Strauss. The remaining dates are Dec. 12, Jan. 16, Feb. 13 and March 13.

Bruno Walter Interviewed

Bruno Walter, conductor of the New York Philharmonic-Symphony, was to be interviewed by William Lundell over a WJZ network on Nov. 25, speaking on Music and the Radio.

Curtis Institute Programs

Further broadcasts over Columbia by the Curtis Institute of Music have included a Nov. 16 program by Charles Jaffe and James Bloom, violinists; Maryjane Mayhew, harpist, and the string orchestra with Louis Bailly in charge. The Nov. 25 program was to comprise chamber music by Beethoven, Netschajew and Dvorak.

Tibbett and Crooks Returning to Firestone

The Voice of Firestone, with Lawrence Tibbett and Richard Crooks, both of the Metropolitan Opera, will be resumed on Dec. 4, at 8:30 p. m., and will continue weekly thereafter. William Daly will again conduct the orchestra.

Henri Deering Plays Requests

Of two request programs planned by Henri Deering, pianist, over a WJZ network, one took place on Nov. 20, and the other is to be on Nov. 27. The first was the Chopin list, the second will be of works by Brahms.

Plays Clarinet Concerto

Jeannette Scheerer was soloist with Philip James and the Bamberger Little Symphony over WOR on Nov. 18, playing a Weber Concerto for Clarinet.

Hilger Trio to Play with Roxy Symphony

The Hilger Trio, Maria Hilger, violinist, Greta Hilger, pianist, and Elsa Hilger, cellist, will play the first movement of the Beethoven Triple Concerto with the Roxy Symphony under Erno Rapee over an NBC network on Dec. 3 at 12:30 p. m.

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Providence School Holds Institute

Two-day Discussions of Music, Dramatics and Visual Arts Made Stimulating by Authorities—Avis Bliven Charbonnel, Director of Federal Hill House School, Presides

PROVIDENCE, Nov. 20.—A timely and stimulating two-day Institute on the Three Arts (Music, Dramatics, and Visual Arts) in the Community, which drew speakers of national importance to this city and attracted sizable and representative audiences to the Plantations Auditorium, was held on Oct. 30 and 31 under the auspices of the Federal Hill House School of Music which is celebrating its first anniversary under the directorship of Mme. Avis Bliven Charbonnel.

The program for the first evening was preceded by addresses of welcome by Mme. Charbonnel, who presided, United States Senator Jesse H. Metcalf, who extended felicitations to the School, and Samuel Fitzsimmons, president of the Federal Hill House.

Dramatics and Amateurs

The first speaker was Mrs. Charlotte Barrows Chorpennig, director of the Children's Theatre at the Chicago Art Institute and member of the Department of Sociology at Northwestern University. Her topic was My Experience in Leisure-Time Dramatics, a subject which her experience as dramatic coach fitted her ably to discuss. Mrs. Chorpennig dwelt upon amateur play-giving as a powerful element in personality development and character building, illustrating her points by referring frequently to actual happenings in the rehearsing and staging of plays.

The first session brought forward, also, a distinguished scientist who is a well-known amateur musician, Prof. Vladimir Karapetoff of Cornell University. He took as his subject, My Musical Experiences as an Amateur. Playing both upon the piano and the cello, he exhibited clearly the possibility of maintaining a considerable technical facility even when music occupies the place of an avocation.

Three authorities on special aspects

of art or music addressed the second evening meeting. They were Fitz Roy Carrington, director of the Children's Art Institute of New York City; Albert J. Kennedy, secretary of the Federated



L. Oliver

Mme. Avis Bliven Charbonnel, Head of the Federal Hill House School Which Sponsored An Interesting Two-Day Institute

Settlements of New York City and Duane Ramsey of the Henry Street Settlement School, also of New York.

Mr. Carrington spoke on Art and the Community. He would pay tribute to American artists and craftsmen by establishing in our cities Institutes of Standards where tastefully designed objects of household use might be viewed in addition to masterworks in other arts and crafts. Mr. Carrington also ventured to suggest that the government spend some of its funds to provide at least a daily program of finest music for radio dissemination.

Mr. Ramsey discussed music from the standpoint of Co-operation Between the Public Schools and Settlements. Backed by experience in co-ordinating the musical activities of the public and settlement music schools in Cleveland, his talk brought to light details of administration which must inevitably arise when a community attempts to provide opportunities for musical performance to those hundreds who are no longer connected with public school music departments.

Mr. Kennedy, talking on The Arts as Functions of Community Life, considered the possibilities for community development through athletics, music, arts and crafts, architecture and city planning, culinary arts, literature, and politics and current-events study.

The Institute came most opportunely as the city is now organizing under various committee heads to provide suitable leisure time activities for the unemployed or those only partially employed. The informal discussions at the close of each program were interesting and augured well for the continuance of the Institute idea.

ARLAN R. COOLIDGE

Ladies Musical Aid Society Gives Program

The second concert of the Ladies Musical Aid Society, Ida Dubinsky, president, was scheduled for Nov. 18 in the Club House. Artists were: the Instrumental Lyric Quartet, consisting of Elfrieda Bos-Mesteckin, violinist, Sally Possell, flutist, Genieve Lewis, cellist, and Lydia Savitzkaya, harpist; and Charles Premmac, tenor.

SEASON OPENED BY DETROIT ORCHESTRA

Gabrilowitsch and His Players Receive Ovation in Initial Concert

DETROIT, Nov. 20.—The opening of the Detroit Symphony's season was somewhat less spectacular than in previous years, but enthusiasm ran equally as high as formerly. The series began, under Ossip Gabrilowitsch, with the subscription pair of concerts in Orchestra Hall on Nov. 2 and 3. It was one of the latest openings in recent years.

The first appearance of Mr. Gabrilowitsch was, as usual, the occasion for a warm demonstration. He was given a standing ovation which was participated in by the members of the orchestra. There were no flowers or speeches, however.

Mr. Gabrilowitsch conducted the entire program without score. He had built it to please all musical tastes and it was apparent that he was successful in this effort. The evening was devoted to The Roman Carnival Overture of Berlioz, Brahms's First Symphony, Stravinsky's The Fire Bird and Liszt's Second Rhapsody.

Players Share in Applause

The orchestra responded alertly to the demands of the conductor, and several times. Mr. Gabrilowitsch signaled to the performers to stand and share in the applause. With the addition of Beatrice Griffin, Detroit artist, to the first violins, the orchestra now has two women members. The other, Winifred Carter, is the harpist. Miss Griffin is a pupil of Ilya Schkolnik, concertmaster, and has appeared as soloist with the orchestra and in recital. Samuel Bistrizky and George L. Jackson are new first violinists. Because of necessary economies, the personnel has been reduced to approximately seventy musicians for this season.

A performance of Schubert's Seventh Symphony was the outstanding item at the second pair of subscription concerts of the Detroit Symphony, Ossip Gabrilowitsch conducting, on Nov. 9 and 10 in Orchestra Hall. Other works were the Bach Brandenburg Concerto in G, No. 3, with Mr. Gabrilowitsch leading from the clavichord; Debussy's Nuages and Fêtes, and Dvorak's Slavic Dances.

"Pop" Series Commences

Victor Kolar, in charge of the Saturday night "pop" series, conducted the first of these programs on Nov. 4. The compositions were those which proved most popular at the summer concerts

held at Westwood Symphony Park. The list included works by Grieg, Schubert, Ippolitoff-Ivanoff, Katchetov, Delibes, Herbert, Offenbach, Brahms and Wagner.

Victor Kolar conducted the orchestra in the second of the "pop" concerts on Saturday, Nov. 11. Frederic Jencks, Chicago baritone, was the soloist, singing arias by Mozart and Massenet. He made a fine impression. The orchestra played compositions by Offenbach, Dvorak and Herbert and the First Symphony, in G Minor, of Kalinnikoff.

This season the fourteen subscription pairs of concerts will be played in twenty-one weeks. The plan is to have concerts for two successive weeks and then have an off week, and so on. There will be twenty "pop" concerts on as many consecutive Saturdays.

The Detroit String Quartet, composed of Ilya Schkolnik, William Grafing King, Valbert Coffey and Georges Miquelle, first desk men with the Detroit Symphony, played the first concert in its series of four at the Women's City Club on Tuesday morning, Nov. 14. The program was made up of Beethoven's Quartet in B Flat, Op. 18, No. 6; Schumann's Quartet in A, Op. 41, No. 3; and the Two Sketches, based on Indian themes, by Charles Griffes.

HERMAN WISE

Ruth Epstein to Give Harp Recital

Ruth Epstein's first harp recital in New York is to be given in the Town Hall on the evening of Nov. 27. Her program will embrace classical works, and compositions by Dubois, Dominico Soderro, Theodore Cella, A. Francis Pinto, Zabel, Thomas and Hasselmans. A string quartet, flute and celeste players will assist.

Miss Epstein, a graduate of the New York College of Music, where she studied with A. Francis Pinto, will tour the West after her New York appearance.

Honor Pupils of Trinity College Give Piano Recital

The New York Local Examination Centre of Trinity College of Music, London, presented honor pupils in a piano recital in the Studio Club on Oct. 28. Dr. Becket Gibbs was the chairman, and gave an address. Certificates were presented by Mrs. Gerald Campbell, guest of honor. Teachers represented were Jeanne Dawson, Mrs. G. L. Newman, Phyllis Cook, Alice Salaff and Doris Voester. The following took part: Jane M. Brennan, Rose E. Guerin, Mary E. Green, Frieda Mauer, Alice R. Frohlin, Barbara M. Decker, Evelyn Rosenberg, Gerd M. Larson and Madeline Blenus.

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NEW HAVEN GUESTS HEARTILY RECEIVED

Schönberg Appears at Chamber Concert and is Recipient of Ovation

NEW HAVEN, NOV. 20. — Arnold Schönberg's appearance at the concert given by the Pro Arte Quartet on Nov. 9 made the event particularly colorful. The concert was one of the Albert Arnold Sprague chamber music recitals sponsored by Mrs. Elizabeth Sprague Coolidge. Mrs. Coolidge was present, and Mr. Schönberg received an ovation at the conclusion of his Quartet, Op. 10, No. 2. The soprano part in the last two movements was commendably sung by Olga Averino.

Also on the program were Haydn's Quartet in C, Op. 33, No. 3, and Beethoven's Op. 130. Sprague Hall was packed to capacity. After the concert, Hugo Kortschak gave a reception for his distinguished guests at the Yale Faculty Club.

Giving the first of its two scheduled performances in New Haven this season, the Boston Symphony, conducted by Dr. Serge Koussevitzky, appeared in Woolsey Hall on Nov. 13. The hall was sold out. The program aroused special interest because of the inclusion of Sibelius's Second Symphony. Other works performed were Handel's Concerto Grosso, Op. 6, the Prelude to Moussorgsky's Khovantschina and Strauss's Till Eulenspiegel.

Kreisler Draws Capacity Throng

Fritz Kreisler appeared in the full stature of his greatness at the opening event in the Woolsey Hall Concert Series, under the direction of Daggett M. Lee, on Nov. 2. An audience of over 3,000 attended, while hundreds were turned away. Mr. Kreisler's program, consisting of a Grieg sonata, the Bach Chaconne, Chausson's Poème and a variety of lesser compositions, was distinguished especially for his performances of the Bach and Chausson works.

Bruce Simonds continued his exposition of Beethoven's piano sonatas with his second recital in Sprague Hall, on Nov. 6. The success of his opening performance had aroused intense interest and enthusiasm, and the second program was considered a further exhibition of musicianly playing. On this occasion the pianist chose to play Op. 2, No. 2; Op. 14, No. 1; Op. 22; and Op. 27, No. 2. The intellectual Beethoven and the scholarly Simonds met on com-

mon ground in these early sonatas, the performance of Op. 14 being really more delightful than the piece deserved. Both of the later works received immediate response on the part of the audience.

The first of the Ensemble Concerts by members of the faculty of the Yale School of Music was given on Nov. 15. A program composed of Schubert's String Quartet in D, Dvorak's Terzetto, and Brahms's Piano Quartet in C Minor was played by Hugo Kortschak, Romeo Tata, Harry Berman, Emmeran Stober, and Arthur Hague, pianist. This concert was most enjoyable, as these events usually are.

MILES KASTENDIECK

ITHACA RECITALS ARE BEGUN ON HIGH PLANE

Szigeti Opens American Tour with Ap- pearance at Cornell—Spring Festival Planned

ITHACA, N. Y., Nov. 20.—Joseph Szigeti opened the Cornell University concert season on Nov. 9 with a substantial and exquisitely-played program of violin music. This was the first recital of his eighth American tour. The high point was Debussy's Sonata in G Minor, an ideal medium for the player's art. Pizzetti's graceful idyl La Pisanella had its first American performance. Brahms's Sonata in D Minor and the Bach Sonata in G Minor for violin alone made up the more solid part of the program. The assisting pianist, Nikita de Magaloff, helped to maintain a balance that was perfect.

The series of special faculty recitals at Cornell will open on Nov. 21, with Andrew C. Haigh, pianist. Harold D. Smith has already begun his annual series of organ recitals, to be given bi-weekly this season. In this latter series, Louise Titcomb of Ithaca College was scheduled as guest organist for Nov. 17.

In addition to the usual student recitals at Ithaca College, faculty recitals have been arranged by William J. Coad, violinist, and Oscar Ziegler, pianist. A welcome innovation this season is three sonata recitals by Mr. Coad and Grace Curtis. Both the College Band under Walter Beeler and the College Orchestra under Mr. Coad are active.

An outstanding community enterprise now being planned is a spring music festival in which Mendelssohn's Elijah will be sung by a chorus of some 500 under the direction of Paul J. Weaver of Cornell, and with the accompaniment of a leading symphony orchestra.

The Ithaca Civic Orchestra has organized for its second season, with William J. Coad as permanent conductor, and expects to give at least two public concerts.

J. M. B.

Maria Müller Returns to Metropolitan in December

Maria Müller will arrive in New York on Dec. 15 to rejoin the Metropolitan Opera, with which she will be heard as Eva in Die Meistersinger and other roles. Her short American season is to end on Feb. 15, owing to engagements at the Royal Opera in Budapest, in Prague, Vienna, Berlin and other Continental cities. These engagements will continue until she returns to Bayreuth to take part in the 1934 Festival.

Mme. Müller sang at Bayreuth and Salzburg last summer, and in September coached for the present season under Max Altglass. A tour which called for appearances in Hanover, Breslau, Berlin, Bremen and Frankfurt began in October.

LEADER IS WELCOMED WITH NEON LIGHTS

Portland Symphony Opens Season Under Hoogstraten With Acclaim

PORTLAND, ORE., Nov. 20.—Willem van Hoogstraten was accorded an enthusiastic tribute by a standing orchestra and audience when he approached



Willem van Hoogstraten, Conductor of the Portland Symphony, Which Enters Its Twenty-third Season

the conductor's stand at the opening concert of the Portland Symphony's twenty-third season on Nov. 6. A floral piece of white chrysanthemums, with a caption "Welcome Home Willem" in neon lights, was placed at the side of the stage. This year is Mr. van Hoogstraten's ninth as leader of the orchestra.

The two novelties on the program, On Hearing the First Cuckoo in Spring by Delius, and Dubensky's Fugue for Violins moved the large audience to spontaneous applause. The Overture to Egmont, the Prelude to

Die Meistersinger and Tchaikovsky's Fifth Symphony completed the indisputable musical success.

Before the concert, Governor Meier, Mayor Carson, and Walter May, president of the Chamber of Commerce, broadcast from the lobby and Charles E. McCulloch, president of the Symphony Society, spoke from the stage. Their remarks were in appreciation of Mr. van Hoogstraten's return and the aid received in carrying on the orchestra's work. At the close of the program a reception for Mr. van Hoogstraten was held in the wing of the Auditorium.

Explanatory Lectures Given

Explanatory lectures, inaugurated last year, are being given again this season preceding the concerts, in an adjoining room.

The Portland Symphony Training Orchestra, directed by Mr. van Hoogstraten, meets on Friday evenings at the Ellison-White Conservatory. There is a waiting list.

Marcel Dupré was applauded in an organ program given in the First Presbyterian Church on Oct. 30. Lauren B. Sykes was the manager. In the afternoon, Mr. Dupré spoke at a tea given by the Oregon Composers at the Town Club.

Martha B. Reynolds presented Michio Ito and assisting artists in a notable dance recital at the Auditorium on Nov. 2.

A chamber music program was given at Mordaunt Goodnough's piano studio on Nov. 1. Collaborating with Mr. Goodnough were Margaret Yost and Frances Smith, violinists; Jane O'Reilly, viola player, and Ferdinand Sorenson, cellist.

JOCELYN FOULKES

Courboin Heard in Wanamaker's

Charles M. Courboin, formerly organist at the Antwerp Cathedral, gave a recital in the Wanamaker Auditorium on Nov. 4, featuring works of Bach and Handel as well as modern composers.

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CHRISTMAS ISSUES CONTAIN FINE CHORAL MATERIAL

WITH the coming of the Christmas season many leading publishers are offering attractive new choral compositions, dealing with the spirit of the year's happiest time.

From the Galaxy Music Corporation, agents for the London house of Stainer & Bell, Ltd., there is issued an album of Russian, Basque and Flemish carols arranged for mixed voices by David Stanley Smith. There are eight pieces, all of them attractive, seven to be sung unaccompanied, the last with organ or piano. This is Vol. X of the Publications of the Carol Society. From the same publisher we have a well written part song for male voices, *Welcome Be Thou, Heavenly King*, by Leslie Woodgate, and a simple but charming solo, *A Child's Carol*, by Kathleen Boland. A re-issue of William Byrd's *Senex Puerum Portabat* (Simeon Took the Infant), edited and arranged by Edmund H. Fellowes for five part unaccompanied mixed voices, is also at hand.



The H. W. Gray Co. publishes Theophil Wendt's *I Saw a Fair Maiden*, for four part women's voices with soprano solo, a fifteenth century Christmas hymn, with accompaniment for strings and harp. It is dedicated to Victor Harris and the St. Cecilia Club. Nicely turned is J. Sebastian Matthews's *Star of Bethlehem Town*, a Christmas carol and faux bourdon, for mixed voices with organ. In its series of supplementary hymns appears Alfred Hamer's *The Virgin's Song to Her Baby Christ*. There is melodic interest in these numbers.



Witmark Educational Publications deserves praise for a number of striking contributions, notably a very fine arrangement by Alexander Koshetz for unaccompanied mixed voices of the Ukrainian Christmas carol, *Let the World Rejoice*, and an equally worthy arrangement by Basile Kihalchuk for the same medium of the Russian folk song, *Mother and Son*. Further issues for unaccompanied mixed voices include R. L. de Pearsall's *In Dulci Júbilo*, arranged by W. J. Westbrook, edited by Max T. Krone, who is also responsible for Tschernokoff's *The Angel's Song* and Bortniansky's *Glory to God*, for which latter he has also adapted the English words.

A magnificent original composition is Melville Smith's elaborate carol setting *Noël* for eight part unaccompanied mixed voices, an example of polyphonic choral writing of superlative quality.

A simple melodic number is Rob Roy Peere's *The Virgin's Lullaby* from his cantata *Glory to God*, published in two editions for two part and three part women's voices with accompaniment.



From Carl Fischer, Inc., are received a group of thoroughly interesting items old and new. Of the former, for unaccompanied four part women's voices, there is an arrangement of Orlando Gibbons's *Love of the Father* by Arthur H. Egerton and of Michael Praetorius's *O All Ye*

People, Give Ear, by E. Harold Geer. Mr. Geer is also responsible for four part unaccompanied arrangements of a Catalonian Christmas Dance, a Catalonian



Powell Weaver, Who Has Written a Splendid New Song, *The End of the Song*

Christmas Song, and of the six part *Presents for the Child Jesus*.

There are free arrangements by Cyr de Brant for two part and three part women's voices, with piano or organ accompaniment of E. Pasker's *Christ Today Rejoices Men*, also an arrangement for mixed voices and for three part male voices of the same composition.

Edwin Shippen Barnes is represented by an excellent carol-anthem for five part unaccompanied mixed voices, *Hush, My Dear, Lie Still and Slumber*, and the four part anthem *The Christ is Born in Every Child*, with organ or piano. Louis Shenk has an anthem, *There Were Shepherds*, for mixed voices, solo quartet, trio of women's voices, with soprano and alto solos, and Alfred Whitehead a carol *Good Christian Men, Rejoice!* for four part mixed voices with organ. Mr. Whitehead is further represented by a worthy arrangement of the traditional Irish carol *Now Christmas Day is Come*. For six part unaccompanied mixed voices David Hugh Jones excels in his *Glory to God in the Highest*.



A simple cantata for mixed voices for solo parts and organ is Mondel Ely Butterfield's *The Christmas Story*, issued by the H. T. FitzSimons Company, which also offers Daniel Protheroe's *O Little Town of Bethlehem* for three part women's voices with organ from his cantata *King of Kings*.



Powell Weaver Writes Masterly New Song, *The End of the Song*

One of the finest art songs that has come our way in a long time is Powell Weaver's *The End of the Song* (New York: Galaxy Music Corporation), a setting of a lovely poem by W. P. Ker. Mr. Weaver, whose

name is well regarded in contemporary song literature, has outdone himself in this song, in which he has built a structure of imposing quality on a simple, dignified and expressive motive, announced in two measures of prelude in the piano part.

The development of this motive, both in the voice and piano, is masterly and the entire treatment of a kind to recommend it to singers of high ideals. In a season's publishing one finds but few songs to compare with this. Mr. Weaver is widely known for his *Moon Marketing*, *A Book of Verses and Dream-Dawn*. This song, *The End of the Song*, surpasses them for artistic worth and should add considerably to its composer's reputation. It is for a high voice, and only for singers who enjoy singing real music.

Distinguished Transcriptions for Four Violins by F. Campbell-Watson

A warm welcome is in store for a little album of some nineteen pages, called *Fiddlers Four* (New York: Witmark Educational Publications), a collection of twelve transcriptions for four violins or violin ensemble, arranged and edited by F. Campbell-Watson. In a prefatory note, Mr. Watson explains that he has "endeavored by an apparently recreational medium to nurture the roots of basic violin technics through group playing." This Mr. Watson has done and in a distinguished manner, for he has avoided the conventional manner of treating four violins and has, instead, arranged them so that "each of the four divisions has a melodic as well as harmonic interest, thereby defeating the usual, and in a measure excusable ennui, of amateur second violinists, who soon weary of playing an endless succession of meaningless notes." This is quite an achievement and one worthy of the highest praise, when one notes that Mr. Watson has done it within the range of the first position!

The compositions are Beethoven's Minuet in G, Rubinstein's Melody in F, the Intermezzo from Mascagni's *Cavalleria*, Rimsky-Korsakoff's Song of India, Boccherini's famous Minuet, Schumann's *Träumerei*, Foster's *Old Folks at Home* and folk pieces such as *Drink To Me Only With Thine Eyes*, *All Through the Night*, the *Londonderry Air*, the *Minstrel Boy* and *Flow Gently, Sweet Afton*. Bowing and fingering are nicely indicated. The album is published, both in score and parts, in an edition with a most attractive and original title page.

Three Songs by Mortimer Browning Show Individual Achievement

A new concert song and two sacred songs by Mortimer Browning give further proof of his fine talent. The former is *Little Old Foolish Old Man* (New York: G. Schirmer, Inc.) dedicated to Lawrence Tibbett, and sung by him in his recitals. To a curious poem by Minny M. H. Ayers Mr. Browning has written music that fits the text like a glove, music that has a meditative quality, that asks a question, blended strangely with a quiet humor and a tragic touch. It is, indeed, a very individual achievement, and is for low voice.

The sacred songs, both for Christian Science use, are *O Perfect and Eternal One* (New York: Boosey & Co.) and *Trinity* (New York: H. W. Gray Co.). In these Mr. Browning writes with a straightforward melodic feeling, avoiding that banality with which so many composers invest their music for the church. There are admirable harmonic flights in both songs that set them apart from the rank and file productions in this field. Of the former high and low keys are issued, while the latter is for medium voice. Both texts are by Minny M. H. Ayers. A.

Briefer Mention

Part Songs

For Unaccompanied Mixed Voices

A Christmas Choralogue. By W. B. Olds. A new form this, written with mezzo-soprano solo and narrator. Charming music, skillfully written, the words from the Scriptures, in three episodes, *The An-*

nunciation, *The Vision of the Shepherds* and *the Visit of the Magi*. A work that should be widely performed at Christmas. (Carl Fischer.)

Chamber Music

Primera Suite Cubana. By Alejandro Garcia Caturla. This is a suite in three parts for eight wood wind instruments and piano. A baffling piece, of extreme tendencies, dedicated to Nicolas Slonimsky. Enough said? (New Music Orchestra Series.)

Cantatas

Marien-Kantate. For Four Solo Voices, Chorus of Mixed Voices and Orchestra. By Paul Graener, Op. 99. A work that for academic dullness would be difficult to match. This often interesting composer seems to have suffered a change. But despite it his work will doubtless be given in Germany, meeting as it does with official, rather than esthetic, requirements. (Eulenburg.)

Songs

Sunset-Rest. By Henry Cowell. Amazing compositions for those singers who appear at modernist concerts, and only for them. The songs are said to be for a low voice! (New Music Edition.)

For the Organ

Mortify Us by Thy Grace. Chorale from Cantata No. 22 of J. S. Bach. Arranged nicely by Guy Weitz and well suited for recital purposes. Not difficult. (Chester.)

Music for Organ. By Sigfrid Karg-Elert, Op. 145. Thirty pages of this prolific organist-composer's well written, but none too interesting, music. Three movements, *Preambulo*, *Canzona* and *Solfeggio e Ricercare*. (Oxford.)

The Ninety-Fourth Psalm. By Julius Reubke. Newly Edited by Herbert F. Ellingford. This is the first English edition of what must be considered one of the greatest compositions ever written for organ. Young Reubke, who died at 24, is deserving of the fine editorial aid which Mr. Ellingford and the Oxford press have given him to make this masterpiece better known in English-speaking countries.

Attractions under Hurok Banner Make American Tours

Three attractions under the management of S. Hurok are touring America; and a fourth, the Monte Carlo Ballet Russe, is coming to this country.

The Vienna Sängerknaben are fulfilling engagements throughout New England, prior to their New York appearance in the Town Hall on Dec. 20. Uday Shan-Kar and his company of Hindu dancers and musicians have been touring the Middle West on their way to the coast. The Teatro dei Piccoli of Podrecca, which has recently been filmed in a picture entitled *I Am Suzanne*, is coming from the West to New York for an engagement to begin at Christmas time.

Poldi Mildner, pianist, will sail for America in mid-December for a tour which will begin on Dec. 31 as soloist with the New York Philharmonic-Symphony.

The Monte Carlo Ballet Russe will make its American debut on Dec. 22, instead of Dec. 18, as previously arranged, in the St. James Theatre, where the dancers are scheduled for a four weeks' engagement. Eleven additional members have joined the company, augmenting the number to 64, with Leonide Massine as ballet master and chief choreographer.

Russ Compositions Given in Concert

A program of compositions by Elmo Russ was given in Aeolian Hall on the evening of Nov. 12. Thirty-four works were presented by Fjola Marine, soprano; Alfredo Chigi, baritone and Joseph Reilich, violinist.

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The Manhattan Concert Fortnight

(Continued from page 14)

aspect of her art. There were traditional Spanish dances from various provinces, in addition to original creations. In all of these the artist won high favor with her audience. A notable adjunct were the beautiful costumes, not the least impressive of which was a peasant's dress worn in the Sardana. Mr. Montoya did interesting things in guitar solos and Mr. Alfonso also played solos. D.

Sunday Nights at Nine

The engaging series of entertainments at the Barbizon Plaza, known as Sunday Nights at Nine, was resumed on Nov. 12. The series continued for twenty-six consecutive weeks last season, and judging from the size and enthusiasm of the opening audience will duplicate the run this year.

As before, Sigmund Spaeth was master of ceremonies. There were also Owen Jones with his orchestra, Paula Trueman, Lea & Stuart, Felicia Sorel, Mr. and Mrs. Charles Coburn, Nina Tarasova, Allan Shaw, Sam Wren, Sut Reade, Vandy Cape, the Koravel Ensemble, Hilda Kosla and Roy Atwell. Milro Charnely was at the piano for Mme. Tarasova. D.

Eight-year-old Pianist Wins New York

Ruth Slenczynski, pianist. Town Hall, Nov. 13, evening:

Prelude in E, transcribed by Josef Slenczynski Bach
Chromatic Fantasia and Fugue Bach
Sonata in C Minor, Op. 13 (Pathétique) Beethoven
Rondo Capriccioso in E, Op. 14 Mendelssohn
Nocturne in F Minor; Impromptu in A Flat; Waltz in D Flat, Op. 64, No. 1; Etude in A Minor, Op. 10, No. 2; Etude in G Sharp Minor, Op. 25, No. 6; Etude in A Minor, Op. 25, No. 11 Chopin

The chubby little eight-year-old native of Sacramento, Cal., who has been amazing European audiences and winning over the most prejudiced European critics during the past three years, succeeded in captivating her first New York audience as well. While her disarming smile and extraordinary platform poise proved personal assets not to be lightly discounted, she won a definite triumph on the merits of her playing itself.

Technique this astonishing child already has in abundance, and such ease and fluency that in making light of difficulties she frequently takes the bit in her teeth and runs away. But this is only natural to the eagerness of temperament at her age, and it is probable that occasional rhythmic digressions were due to not having the physical reach required and to the lack of experience to solve such problems. It was in the Mendelssohn that she fully came into her own. This she played with a loveliness of singing tone in the introductory Andante, and an infectious lilt and buoyancy and a freedom and aplomb in meeting the technical difficulties in the Rondo that bespoke the spontaneous interpreter.

Young Miss Slenczynski's playing of the Nocturne in the Chopin group was extraordinary for its almost uncanny revelation of musical qualities that were obviously innate and not merely the result of imitation. The double thirds in the G Sharp Minor Study were manipulated in a manner many adult players might envy, even though the pace was too fast for absolute clarity. But the most astounding performance of the evening was that of the Winter Wind Etude that closed the program proper. Here speed was matched by impeccable cleanness and sureness of attack and an almost incredible sweep and vigor. No wonder that the audience stayed on and on to demand many extra numbers and to marvel that the sturdily built little concert-giver seemed as fresh at the end as she had been at the beginning. C.

Catherine Carver Makes Debut

Catherine Carver, pianist, winner of one of this year's Naumburg Musical Foundation Awards, made her debut in the spon-



Old Masters Studio

Catherine Carver's Debut Showed Pianistic Ability of a High Order

sored recital in the Town Hall on the evening of Nov. 13.

Miss Carver played the Busoni transcription of Bach's D Minor Toccata and Fugue, the Beethoven Sonata, Op. 7, works by Liszt, Chopin and Albeniz, Ravel's Gaspard de la Nuit and, as a show piece at the end, the Strauss-Schulz-Evler Beautiful Blue Danube.

The young artist amply justified the award bestowed upon her. The entire program was delivered with clean technique, good tone and obvious comprehension of what the several composers' intentions were. As a debut this was more than promising. Miss Carver may be said to have already arrived in the permanent class. N.

Iturbi Gives Benefit Recital

José Iturbi, pianist. Carnegie Hall, Nov. 13, evening:

Harmonious Blacksmith Variations...Fandel
Sœur Monique; Le Bavolet Flottant; Les Vendangeuses Couperin
Sonata in C, Op. 53 Beethoven
Kinderszenen Schumann
Fantasie Impromptu; Scherzo; Valse Brillante Chopin
Two Etudes d'Execution Transcendante Liszt

This was a benefit recital for the educational department of the New York Women's Trade Union League, of which Mrs. Franklin D. Roosevelt, formerly president, is now honorary chairman. Mr. Iturbi's playing of the old music was masterful and very atmospheric both technically and in emotional content. The Waldstein Sonata was sonorous, the Scenes from Childhood given with simplicity and the Chopin and Liszt works with brilliant technique. D.

All-North American Program Is Heard

An All-North American concert was presented by the Pan-American Association of Composers at the New School for Social Research on the evening of Nov. 13. The program consisted of a Sound-piece for string quartet and piano by John J. Becker, Four Songs for string quartet and voice by Richard Donovan, a String Quartet by Walter Piston. Seven Songs for string quartet and voice by Adolph Weiss, Seven Songs by Charles Ives, Carl Ruggles's Toys and a String Quartet by Ruth Crawford.

The Becker work was admirably performed by Ivor Karman and Lucien Baren, violinist; Lotta Karman, viola player; David Freed, 'cellist, and Erno Balogh, pianist, the same group, minus Mr. Balogh, officiating as accompanists to the two series of songs for string quartet and voice. The soloist for the Donovan songs was Mrs. Richard Donovan, soprano, who gave a pleasing rendition of these rather impressionistic works. Adolph Weiss's songs, which were sympathetically interpreted by Mary Bell, soprano, were clear and solid in structure and consistent in style. The Piston quartet, played by the same group who assisted in the above

works, was an arresting piece of writing which drew much applause. Miss Bell, ably accompanied by Mabel Schneider, sang the songs by Ruggles and Ives. That many Ives enthusiasts were present was attested by the applause which greeted his works. Mr. Ruggles's Toys was likewise accorded its share of enthusiasm. The Crawford quartet was striking in parts. It contains a remarkable slow movement constructed almost entirely in terms of minor seconds. It likewise received a careful performance at the patient hands of Messrs. Karman, Baren and Freed, and Mrs. Karman. S.

Leo Ornstein Returns in Recital

Leo Ornstein, who had not given a New York piano recital in several years, returned on the evening of Nov. 14 to play before a cordial audience in the Town Hall. Once regarded by the conservatives as a revolutionary (almost an alarming) young composer and performer, Mr. Ornstein chose on this occasion to prove that his interest in purely romantic music is still vital. Schumann's Fantasia, Op. 17, and a selection from the best-known Chopin works were made mediums through which he expressed, with unmistakable clarity, a poetic spirit. This was especially evident in the Nocturne in F Sharp, in the softer passages in the Schumann, and in Ravel's Ondine.

Virtuosity, as such, was eschewed. A voluminous tone appealed less to Mr. Ornstein's imagination than tone that is colorful, such as he evoked in Ravel's Scarbo and in the Chopin Ballade in F Minor. After the printed list has been disposed of, there came a reminiscence of the earlier Ornstein in an encore, his own Impressions of Chinatown. B.

Virginia Dudley Makes Debut

Virginia Dudley, soprano, made an effective debut in the Barbizon Plaza on the evening of Nov. 14, with Stuart Ross at the piano.

Miss Dudley sang arias from Lakmé and The Marriage of Figaro, as well as groups in Italian, French and English. The voice proved a pleasant one with good high notes and under good control through the entire range, and the singer's interpretative ability was above the average. J.

Byrd Elyot Wins Approval in Debut

Byrd Elyot, violinist. Ralph Angell, accompanist. Town Hall, Nov. 15, evening:

Sonata in G Bach
Concerto in D Minor Sibelius
Sonata Slave Slavenski
Scherzo-Valse Chabrier
La Plus que Lente Debussy
Perpetuum Mobile Novacek
Poème Chausson

Miss Elyot, who won the first prize of the National Federation of Music Clubs last May, had been heard in New York before under less impressive circumstances but this was her formal debut. She demonstrated beyond peradventure her right to the prize which she carried off. Her technique proved solid and, in rapid passages, facile. This was notable in the Bach. The Sonata Slave had its first American hearing. In a slow middle section of folk-song character, Miss Elyot did some of her most persuasive tone work. The Chausson Poème had an emotional performance tempered with wise restraint. Her recital was a successful debut and a highly promising one. D.

Vera de Villiers in New York Debut

Vera de Villiers, contralto. Kurt Ruhrseitz, accompanist. Egon Kornstein, viola player, assisting artist. Town Hall, Nov. 16, evening:

Lasciate mi Morire Monteverdi
Gei il sol dei Gange Scarlatti
Plaisir d'Amour Martini
Viens Aurore Old French
Come Again Dowland
Pastoral Carey
Gestillte Sehnsucht; Geistliches Wiegenlied, (With Viola) Brahms
Folk Songs: Da unten im Thale; Schwesterlein; Feinsliebchen du sollst; Mein Mädel hat einen Rosenmund Brahms
The Harvest of Sorrow; The Little Island; How Lovely Here! Spring Waters, Rachmaninoff

This was the British singer's first appearance in New York, and an attentive audience soon let her know that it appreciated the fine points of her art. Mme. de



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Vera de Villiers, British Contralto, Was Well Received in a Fine Program

Villiers's voice is a lyric one of great beauty, remarkable for its warmth rather than for volume and even throughout its scale. Her lowest notes are round, her highest ones particularly effective when she uses them softly; at such times the tone glows with an appealing color.

On the interpretative side, Mme. de Villiers's singing is also noteworthy for delicate shadings, for refinement and an instinctive feeling for the meaning of words. Her diction is exceptionally distinct, her taste unimpeachable. When she brings out the dramatic value of a song she does so by means of a restrained intensity which, in the music she sang on this occasion, was musically more effective than spectacular emphasis would have been. She has a wide range of expression at her command and is facile in projecting her ideas. The audience, which was at once impressed by the gracious charm of Mme. de Villiers's manner, became increasingly enthusiastic as the evening advanced.

Mr. Ruhrseitz played model accompaniments. The viola obbligati of Mr. Kornstein were also worthy of the songs and of the singer. B.

Grete Stueckgold Gives Fine Example of Art of Lieder Singing

Grete Stueckgold, soprano. Celius Dougherty, accompanist. Gerald Kunz, violinist. Town Hall, Nov. 19, afternoon:

Aria, L'Amore saro costante Mozart
With Verdure Clad from The Creation, Haydn
Der Schmetterling; Die Forelle; Der Wegweiser; Der Musensohn Schubert
Der Kranz; Ständchen; Feldeinsamkeit; Wehe so willst du Brahms
Ueber Nacht; Mausfallensprüchlein; Die Zigeunerin; Der Gärtner Wolf
Ich ging mit Lust; Wer hat dies Liedlein erdacht? Mahler
Wiegenlied; Schlagende Herzen Strauss

That the German Lied is one of the great pillars of vocal music was again demonstrated at this recital, when Mme. Stueckgold devoted virtually her entire program to music by four of its great composers. In her choice of songs she was, indeed, fortunate, for there was variety of style and mood and she encompassed them, in the main, with complete success.

Her singing of the Haydn air was fresh and graceful and more suited to her capabilities than the Mozart. Outstanding was her singing of Der Schmetterling, and Mausfallensprüchlein, both of which she had to repeat. And she made the last of the Brahms group thrilling. In the matter of tempo the second half of Der Wegweiser was far too slow; it suffered, too, from being overdramatized. Feldeinsamkeit, likewise, lacked movement, though lovely in mood. A brilliant achievement was Wolf's Die Zigeunerin, sung with true abandon, a masterly interpretation of a truly taxing song.

Mme. Stueckgold's perfect enunciation is worthy of the highest praise and her comprehensive familiarity with her music might be held up as a model to aspiring recitalists. She has beauty and charm, too. (Continued on page 29)

DALLAS ORCHESTRA SERIES IS REOPENED

Large Audience Attends Initial Concert of Year Under Van Katwijk

DALLAS, Nov. 20.—The Dallas Symphony began its current season on the afternoon of Nov. 12 in Fair Park Auditorium, an audience of 4,000 hearing the initial program under the efficient conductorship of Paul Van Katwijk. Never has the orchestra been in



© Bachrach.

Paul Van Katwijk, Conductor of the Dallas Symphony

better form, playing with splendid musicianship throughout the program. The Overture to The Marriage of Figaro was followed by the Theme and Variations from Tchaikovsky's Third Suite. Other works were Four Polish Dances, by Tansman; The Walk to the Paradise Garden, by Delius; and Fantasy on a Popular Walloon Theme, by Théophile Ysaye.

Mario Cozzi, baritone, was the soloist, making his first appearance in Dallas. His beautiful and well-schooled voice was heard to advantage in two

groups which included the Credo from Otello, an aria from Andrea Chenier and On the Road to Mandalay by Oley Speaks; and he received an ovation.

Officers of the Dallas Symphony Society are: Arthur L. Kramer, president; Harold J. Abrams, vice-president; Mrs. Ella Pharr Blankenship, secretary; and Mrs. C. P. Adams, treasurer. Edward Cramer is concertmaster of the orchestra.

Mary Todd Pallaria, soprano, gave a program in Houston at the Rice Hotel on Sunday, Nov. 12, accompanied by Sam Swinford.

Paola Lawn Autori, Dallas soprano, was soloist with the Houston Symphony under Frank St. Leger on Nov. 13, singing the Ave Maria from Max Bruch's Cross of Fire.

MABEL CRANFILL

BIRMINGHAM ARTISTS HAVE ACTIVE SCHEDULE

Musicians in Residence Give Programs of Interest—Celebrated Guests are Engaged

BIRMINGHAM, ALA., Nov. 20.—The Birmingham Music Teachers' Association began its seasonal study recently with The Effect of Music on the Court of Europe.

An all-Brahms program, the first of the Sunday Musicales, was arranged for Nov. 12 in the ballroom of the Tutweiler Hotel. Features of the program were the first performance in Birmingham of the Waltzes for mixed voices and the Andante from the Third Symphony played on two pianos. Artists scheduled to take part were Phillis Waites Sullivan, Martha Dick McClung, J. B. Lassiter, Lincoln Newfield, Grace Nealens, Edna Gussen, Ethel Coffin King, Mercedes Hamilton, Elizabeth Wingo and Irene McWilliams Phillips.

The season of the Birmingham Music Club opened with a luncheon in the Thomas Jefferson Hotel in honor of new resident musicians. Guests were Ottakar Cadek, who is at the head of the violin department of the Conservatory and concertmaster of the symphony orchestra organized last year; Dr. Francis Wheeler, Mrs. Vernon Noah of South Dakota, and John Mc-

WESTERN AUDIENCE HAILS NOVEL MUSIC

Minneapolis Symphony Applauded for Fine Work—Schnabel Is Soloist

MINNEAPOLIS, Nov. 20.—Ravel's Le Tombeau de Couperin was an impressive novelty at the second regular subscription concert of the Minneapolis Symphony, given on Friday evening, Nov. 3, under the inspiring conductorship of Eugene Ormandy, and with Artur Schnabel as piano soloist. The program opened with Dubensky's Fugue for Violins, which had its first professional performance here. L'Apprenti Sorcier by Dukas and Respighi's Pines of Rome found the orchestra at its best.

Mr. Schnabel delighted everyone with the dignity and moderation of his playing in Beethoven's Concerto in C Minor. He gave a profound interpretation of this music, a reading that was highly intellectual and that, especially in the Largo, had poetic beauty. Mr. Ormandy took infinite pains with the orchestral part, demonstrating anew his own powers and those of the musicians. Applause continued even after the audience realized that it could not obtain the encore it had hoped for.

The orchestra's interesting program in the Northrop Memorial Auditorium

Gee, director of the Little Theatre. J. B. Lassiter, tenor, a pupil of Oscar Seagle, and Olive Cheek Humphries, sang. Mrs. H. H. K. Jefferson is the club's new president.

The federated organization of Young Musicians opened its concert series on Oct. 18, with a program of chamber music. Works by Schumann and Brahms were heard in the ballroom of the Thomas Jefferson Hotel. Harold Cadek, 'cellist, brother of Ottakar Cadek, was the guest artist, playing two movements of a Grieg sonata with Lois Greene at the piano. Violinists were Dudley Bell, Sara Goff and Gladys Lyons Lamkin. Helen Cullens played the viola. Ruth Garret and Minnie McNeil Carr were at the piano.

Dr. Francis Wheeler, baritone, opened the Thursday Morning Musicales for the Birmingham Music Club with a program in which he showed a well-schooled voice.

The second act of Madama Butterfly was sung by musicians of the Striplin Studio before the Woman's Club, which has taken The Orient as the subject of its year's study.

The schedule of concerts by visiting musicians includes appearances of Sergei Rachmaninoff, Lucrezia Bori, the Minneapolis Symphony and the Vienna Sängerknaben under the management of Mrs. Shipman and Mrs. J. W. Luke. E. A. S.

Charles Haubiel Begins Series of Lecture-recitals

Charles Haubiel, composer, and professor of music at New York University, gave the first lecture-recital in a series of four on the afternoon of Nov. 14 in the home of Mrs. Eugene Coleman Savidge. His subject, The Path of Music, traced the development of music from the time of Pope Gregory to the works of Arnold Schönberg. Classicism, The Romantic Spirit, and Modernity are the titles of the remaining programs, which will be given in the homes of Mrs. M. B. Schirmer, Mrs. John W. Alexander and Dr. and Mrs. Henry Hadley on the second Tuesday afternoons of December, January and February.

on Nov. 11 contained a novelty in Elgar's Introduction and Allegro for string quartet and string orchestra. It received a reading of fine texture with Harold Ayres, Jacob Heiderich, Paul Lemay and Jascha Schwarzmann as the quartet players. The concert was the first given this year without a soloist. Brahms's Third Symphony, which had not been given here before under Mr. Ormandy's sensitive baton, had a colorful interpretation. Excerpts from Die Meistersinger and Prokofiev's Love for Three Oranges completed the concert, and prompted many recalls for the conductor.

On the Sunday before this event Mr. Ormandy and his men appeared in a charity concert at the opening of the Community Fund campaign, or crusade as it is now called. An audience of more than 9,000, gathered in the Municipal Auditorium, was delighted with music by Chabrier, Grainger, Johann Strauss and Sibelius. The following Thursday the symphony musicians were applauded at a benefit held in the Lyceum Theatre by the local Wartburg Hospice for unemployed and needy youths. The Overture to Tannhäuser, Siegfried's Rhine Journey and music by Johann Strauss gave great pleasure.

DR. VICTOR NILSSON

Robert O'Connor to Make Recital Appearances

Recital appearances in New York, New Jersey and New England are to be made this season by Robert O'Connor, pianist, who studied under Philipp and Petri. Mr. O'Connor recently gave a successful recital in Passaic, N. J., under the auspices of the Monday Afternoon Club. His program contained works by Vinci, Bach, Schubert, Ravel, Liszt, Dohnanyi, Debussy and Bortkiewicz.

Hart House Quartet Tours Western Canada

The Hart House String Quartet, Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, began a tour of Western Canada with an appearance in Fort William on Nov. 7. Winnipeg was visited on Nov. 9, and Portage La Prairie the next day. Cities on the itinerary, which is to continue into December, are Brandon, Saskatoon, Edmonton, Calgary, Banff, Vernon, Kelowna, Penticton, Victoria, Vancouver, Lethbridge and Port Arthur.

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The New York Concert Fortnight

(Continued from page 27)

and a manner which is grace itself. In the quieter songs, her production was that of a mistress of song. Her high voice was freely produced and true, and her breath control so ample as to tempt her to make it serve for phrases requiring additional breaths. Among the extras were Arne's *The Lass with the Delicate Air*, Schubert's *Wohin?* and Wolf's *Gesang Weyla's*, the last one of the afternoon's finest pieces of singing.

Mr. Dougherty's accompaniments were always technically fine, though at times too restrained. In the Mozart obbligato Mr. Kunz's style was far better than his intonation.

Leonie Jacoby Delights in Song List

Leonie Jacoby, soprano, charmed an audience which filled the concert hall of the Barbizon on Sunday afternoon, Nov. 19. A Mozart group opened the program, followed by German songs of Schubert, Loewe, Wolf and Strauss, Italian and French songs by Sibella, Malipiero, Debussy and Pigné and American songs by Loeffler, La Forge, Kramer, Golde, and a Grieg-Aslanoff song.

In these Miss Jacoby revealed artistic taste, a well produced voice of delightful lyric quality, and personal charm. She has a nice sense of interpretation and an unaffected and sincere manner, which speak well for her future. At the close she sang encores by Curran and Aylward. Everett Tutchings played the accompaniments capably.

Aleksandr Helmann's Second

Aleksandr Helmann, pianist, gave the second of three recitals in the Town Hall on the evening of Nov. 19.

Mr. Helmann confined himself to Chopin's compositions on this occasion, and showed himself amply able to sustain interest through a somewhat lengthy list. The works given included the *D Flat Nocturne*, the *Fantaisie-Improvisation*, the *B Flat Minor Sonata* and the *Twelve Etudes*, Op. No. 10.

Technically, Mr. Helmann was more than adequate throughout the program. There were occasional variations in dynamics and tempo that might be considered as individualistic and, as such, passed over. The player obviously had a definite idea in mind. The audience was one of size and highly appreciative.

Martha Graham Gives Interesting First Recital

Martha Graham always has something new to offer her public, which is a devoted one, even if it is only a new interpretation of a dance seen before. Her first recital of the season, at the Guild Theatre on the evening of Nov. 19 was no exception.



John J. Becker, Whose Soundpiece for String Quartet and Piano Was Played at an All-American Program in the New School

There were two new works: *Dance Prelude*, with music by Lopatnikoff and the other a solo cycle of three "dances of possession," called *Frenetic Rhythms*, to music by Wallingford Riegger.

Miss Graham's art has broadened and deepened in more than one sense. She is "dancing" more, and with a new vitality, and her interpretations are becoming at once more subtle and more concise. The audience was thrilled at the *Dance Prelude*—for that matter it was thrilled with the whole evening, whether it was the *Primitive Mysteries*, the *Tragic Patterns*, the *Dithyramic*, the *Lamentation*, or any of the dancer's extraordinary creations. Once again Miss Graham proved that she is in the foremost rank of modern dancers. She has an insight into modern music, too, which is quite unusual in the terpsichorean field.

DAVID HEALY, baritone. Walter Golde, accompanist. Barbizon, Nov. 7, evening. Arias from *Simon Boccanegra* and from *Philémon et Baucis* in Italian, a Schubert group and two groups in English. A good voice, somewhat dark in color, well produced.

ZDENKA DUFKOVA, soprano; ANCA SEIDLOVA, pianist. Waldorf Astoria, Nov. 7, evening. Program of Czech music by both artists.

SIGNE JOHANSON, pianist. Town Hall, Nov. 7, evening. Transcription of *Friedemann Bach Concerto*, Grieg *Ballade* and a long Chopin group.

ARTHUR YASCHA PYE, violinist. Harold Fix, accompanist. Waldorf Astoria, Nov. 14, evening. Mendelssohn *Concerto* and classic and modern pieces. Mr. Pye added works by himself as encores.

JEAN SINCLAIR BUCHANAN, harpsichordist. Barbizon, Nov. 14, evening. Program of works by Bach, Purcell, Couperin, Scarlatti and Rameau, delightfully presented.

NINTA SANDRE and concert group, dancers. Marie Vandeputte, pianist. Barbizon, Nov. 16, evening. Solo and group dance interpretations to music by various composers.

Dorothy Gordon Opens Series

Dorothy Gordon, who is unique in her field of music, gave one of her delightful costume recitals as the first event in a series of Musical Adventures, at the Museum of the City of New York on the evening of Nov. 9, with Adele Holsten at the piano.

Miss Gordon's program, entitled *Music in the Americas*, was a historical one and included songs of the Indians, the Dutch, the English, a group of songs of immigrants from various countries, music of the crinoline days, the sentimental 'Eighties and the 'Gay Nineties.' Throughout, her singing was delightful as regards tone, and highly individualistic as to interpretation.

Orchestral Concerts

(Continued from page 8)

Theodore Webb, baritone; Herbert Gould, bass. Chorus combined of the Brooklyn Morning Choral, Herbert S. Sammond, conductor; Choir of the Riverside Church, Harold Vincent Milligan, conductor; Downtown Glee Club, Channing Lefebvre, conductor. Madison Square Garden, Nov. 18, evening:

Bach-Wagner Program

Organ Prelude on the Chorale, A Mighty Fortress Bach
Orchestrated by Walter Damrosch
Chorale: A Mighty Fortress Bach
Andante and Allegro Assai from Concerto in A Minor Bach
Mr. Spalding
Allegro, Andante and Presto from Concerto for Violin and Two Flutes Bach
Miss Blaisdell and Messrs. Spalding and Harré
Concerto for Four Pianos (After Vivaldi) Bach
Messrs. Hutcheson, Bauer, Deering and Naegele
Overture to Tannhäuser Wagner
Act 1, Parsifal (Beginning with Transformation Scene) Wagner

Making allowances for the not particularly attractive surroundings in which the concert was given, and the noisy banging of seats by latecomers, the concert was of unusual interest. Mr. Damrosch planned his effects with care and carried them off with consummate showmanship. The singing of the chorale by the audience was better than might have been expected. Mr. Spalding played with finish and a tone that sounded large as well as suave. The triple concerto was delightful and the quadruple one splendidly given.

Mr. Damrosch's forces, numbering 150, it is said, made much of the Tannhäuser. The Parsifal, however, was the most en-

joyable part of the evening. The singing was all in English and all three principals made their enunciation noteworthy. The massed chorus tone amply filled the huge spaces. An almost-capacity audience numbering 12,000 listened with interest and applauded with gusto when it once got seated.

Lhevinne Plays Chopin Concerto

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Josef Lhevinne, pianist. Carnegie Hall, Nov. 19, afternoon:

Toccata in C Bach-Weiner
Concerto No. 2, in F Chopin
Mr. Lhevinne
Symphony No. 7, in A Beethoven

Mr. Lhevinne gave a very fine performance of the concerto. Less familiar than the E Minor and not, in essence a great work, a large burden falls upon the soloist. Mr. Lhevinne sustained it with artistry and an insight that was admirable in every way. Technically, it was impeccable. Mr. Weiner's arrangement of Bach and the Beethoven were repeated from previous programs.

First Juilliard Orchestra Concert

Orchestra of the Juilliard School of Music, Albert Stoessel, conductor. Soloist, Mary Becker, violinist. Juilliard School Concert Hall, Nov. 19, evening:

Symphony No. 2, in D Sibelius
The Pleasure Dome of Kubla Khan Griffes
Concerto in B Minor Saint-Saëns
Miss Becker
Overture to The Flying Dutchman Wagner

The orchestra, having graduated from the string class into the full panoply of a symphonic body, showed the result of careful and constant training. At first sight the program may have appeared somewhat ponderous for students, but the result was, in each case, highly creditable both to Mr. Stoessel and to its members. Miss Becker gave an interesting performance of one of the less interesting concertos for violin. The Wagner excerpt was especially well played.

Henriette Weber Gives Lecture-Recital

Henriette Weber, music critic of the *New York Journal*, gave the first lecture-recital of a series on well-known operas at Essex House on the morning of Nov. 15. Miss Weber's subject was Puccini's *Tosca*.

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MANY ARTISTS ARE COAST RECITALISTS

Establishment of Light Opera Company Planned—Pons Is Applauded

SAN FRANCISCO, Nov. 20.—The San Francisco Symphony's revised plan calls for seven pairs of concerts under the Musical Association's sponsorship starting Dec. 8 with Issay Dobrowen, who will conduct until January. Bernardino Molinari will then take over the baton.

A campaign is under way to establish a permanent light opera company in this city, to be known as the Civic Opera Comique. Alfred Metzger is president of the association; Dorothy Streeter, the executive secretary, and Marcus Samuels, the chief advisor. Dr. Hanns Linne and Edouard Strauss, formerly of the German Opera Company, are on the musical staff.

Lily Pons inaugurated the Peter D. Conley Artists Series in the War Memorial Opera House on Oct. 26, giving a program of operatic arias and other works. Herbert Carrick was her accompanist, and Walter Oesterreicher played flute obbligati for *Lo, Here the Gentle Lark* and the *Mad Scene* from *Lucia di Lammermoor*. A capacity audience applauded with enthusiasm.

Marcel Dupré was presented at the Exposition Auditorium on Nov. 2 by the Art Commission. The concert was free. The Municipal Chorus, Dr. Hans Leschke conducting, assisted.

Chamber Music Appreciated

The Bem-Clement-Bem Trio opened its chamber music series in an auspicious manner, devoting the program to Italian composers—ancient and modern. With Arturo Argiewicz as guest artist,

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the group presented a Locatelli Sonata a Tre for two violins and piano with *basso continuo* played by Stanislas Bem, 'cellist. Vivaldi's *Sonata in B Flat* for 'cello and Pizzetti's *Trio in A* completed a satisfying evening. Ada Clement's piano work and the violin playing of Eugenia Bem were at all times musicianly.

Alice Seckels presented Walton Biggerstaff and his dance group as the initial attraction in her Resident Artists' Series in the Veterans' Auditorium on Oct. 27. The young dancer, recently returned from Europe, accomplished some excellent effects.

Another resident dancer of international experience is Grace Borrowoughs, specialist in Oriental art, who gave, in the Community Playhouse on Oct. 25, a cycle of dances from the Far East accompanied by native instruments. A feature of her program was the cymbala solo played by Frank Gist and a saringi solo by Margaret Vogel. Miss Borrowoughs also presented a chanter, Dayananda Priyadarsi, recently arrived from India.

Unusual Programs Are Heard

A song recital by Amerigo Frediani was distinguished by a rare choice of music and the musicianly style in which the tenor interpreted it. Elizabeth Alexander was the infallibly fine accompanist.

Four concerts by John Claire Monteith, baritone, at the Canterbury Hotel brought original and at least two unusual programs—one devoted to songs of the Oregon Trail and Indian Days and the other to songs of the deserts of the great Southwest. Cecelia Stall was his accompanist.

Illness obliged Gastone Usigli to postpone the opening of his Chamber Symphony concerts.

MARJORY M. FISHER

Vienna Sängerknaben Give Concert in New Bedford

NEW BEDFORD, MASS., Nov. 20.—The Three Arts Bureau, Esther Wollison, manager, presented the Vienna Sängerknaben on the evening of Nov. 2, to a large audience at the New Bedford Theatre. The varied program was interesting and well performed under the leadership of Hans von Urbanek.

The Civic Music Association of New Bedford schedules three concerts during the season in the Auditorium of the High School. The Barrère-Salzedo-Britt ensemble will be heard on Nov. 21; Rose Bampton, contralto, on Jan. 23, and Nelson Eddy, baritone, on March 9.

A. J. S., Sr.

Organists are Guests of People's Chorus of New York

Members of the Manhattan, Brooklyn, Westchester, and New Jersey branches of the National Association of Organists were guests of the People's Chorus of New York, L. Camilieri, conductor, at a special meeting held in the High School of Commerce, on Nov. 16.

Mr. Camilieri gave a demonstration of the work being done, and outlined the history of the organization since it was started eighteen years ago.

Folk Song Course Takes Up Music of Esthonia

The Folk Song Course conducted under the auspices of the Folk Festival Council at the New School for Social Research, presented songs of Esthonia under the leadership of Dr. Alexis Maltzeff and members of the Esthonian Educational Society, appearing in costume, on Oct. 28. A talk was given by

Consul General Charles Kuusik of Esthonia. Folk dances of the same country were given the next evening by Mrs. Zimmerman and an ensemble. These classes are taught by member groups of the Folk Festival Council. The dance series is under the chairmanship of Mary Wood Hinman. Fjeril Hess is chairman of the song course.

MADAMA BUTTERFLY ATTRACTS IN TULSA

Local Organization Has Success in Opera Presented Under Edwards

TULSA, OKLA., Nov. 20.—As a result of the great success of the outdoor production of *Aida* in the summer under the baton of Carlo Edwards, assistant conductor of the Metropolitan Opera in New York, two performances of Puccini's *Madama Butterfly* were given in Convention Hall on Oct. 12 and 13. The productions were a part of the Apollo Concert Course sponsored by the Apollo Club, of which Robert Boice Carson is director.

The title rôle of the first performance was sung by Estelle Miller Edwards, wife of the conductor, and a native of Texas. Mrs. Edwards not only sang the rôle splendidly throughout, but realized all the dramatic significance of one of opera's most difficult parts. She was accorded a veritable ovation. With her were Edith Fountain as Suzuki; Forrest Lamont, formerly of the Chicago Civic Opera Company, as Pinkerton; Harry Irving Clarkson as Sharpless, and Don Wheat as Goro. The lesser rôles were capably filled by Katherine Stebbins, Harold Schindlerman, Vincent MacGregor and Willard Ergold. The child, Trouble, was well acted by Paula Combest. The male contingent of the chorus was provided by The Tulsans, Harry Evans, conductor.

High Point of Excellence

The second night, the title rôle was sung by Eula Morgan, who achieved a genuine success, as did Helene Mussbaum who replaced Miss Fountain as Suzuki. Aubrey Brown was Goro in place of Mr. Wheat.

Mr. Edwards spent many weeks rehearsing the chorus of sixty-five and the orchestra of seventy as well as the principals. He brought the entire organization to a high point of excellence and conducted both performances in a masterly fashion. The settings, built in Tulsa, were the work of Art Phillips, who also had charge of the lighting.

Owing to the success of both *Aida* and *Madama Butterfly*, productions of *Hänsel und Gretel* and *Cavalleria Rusticana* are contemplated.

Bach Society of Delaware County Has Active Season

PHILADELPHIA, Nov. 20.—The Bach Society of Delaware County, now one year old and conducted by James Allan Dash, is carrying on its activities. On Nov. 16 the society was to give a Bach program in the Nevil Memorial Church of St. George, Ardmore. Works scheduled were the cantatas, *Sleepers, Wake*, and *A Stronghold Sure Our God Remains*; the organ *Passacaglia* and *Fugue in C Minor*, played by Alex McCurdy, Jr.; the tenor arias, *Saviour, Take Me for Thine Own*, and *Be at Peace*, sung by Clyde R. Dengler, and several unaccompanied chorales.

SEATTLE PROGRAMS COVER WIDE RANGE

Concerts, Lectures and Meetings Occupy Attention of Local Musicians

SEATTLE, Nov. 20.—Recent activities included a lecture by Frederick Schlieder of New York, who appeared under the auspices of the Seattle Musical Art Society and the music department of the University of Washington. The University Women's String Quartet was heard in Beethoven's *C Minor Quartet*, assisted by Junior Rosen, violinist, with Marie Rosen at the piano. Members of the quartet are Kathryn Katner, Deva Parrott, Inez Jackson and Sally May Jacobson.

Clifford W. Kantner presented *Ridgale Groves*, mezzo-soprano, and Bertum Coffey, tenor, in recital; Ruth Wohlgamuth Kraft and John Rarig accompanied. Music of the Norsemen was the topic of a lecture-recital at the University of Washington by August Werner.

The Part of Music in Leisure

The Seattle Musical Art Society opened the season with a round table discussion on *The Part Music Plays in More Leisure*. The leaders were Marian Elwell and Carmen Frye Morris. Mrs. Frederick Duerr is the new president. La Bohème Music Club; Mrs. W. O. Baker, president, discussed *Music of the South* at its first meeting, a paper being read by Mrs. J. G. Boswell.

Ruth McPhetridge, violin pupil of Mme. Davenport Engberg, won a recent theatrical contest and is being heard throughout the Pacific Northwest. Compositions by James Hamilton Howe were featured at the opening meeting of the Seattle Music Teachers Association; assisting artists were Ruth Chastain, soprano; Elizabeth Rydner, violinist, and Sally Mae Jacobson, 'cellist.

Among those appearing at Cornish School events have been John Hopper, pianist; and the Meremblum String Quartet, consisting of Aaron Stankevich, Norine Powers, Lenore Ward and Donald Strain.

Robert Masataka Kamide, Japanese tenor, and Masako Furuya, violinist, gave a program assisted at the piano by Dolly Cremer. Nora Crow Winkler, violinist, and Elna Burgeson, pianist, appeared recently. Wallace Seeley has been heard in a series of organ recitals and broadcasts at the First Presbyterian Church.

DAVID SCHEETZ CRAIG

Bartlett and Robertson to Tour United States and Canada

Before coming to America in December for a coast to coast tour of this country and Canada, Ethel Bartlett and Rae Robertson, duo-pianists, will complete an extensive tour in the Old World. They have been engaged for thirty concerts in England and Scotland, including appearances with the British Broadcasting Corporation Orchestra in London and the Scottish Orchestra in Edinburgh; and are to be heard in ten concerts in Holland.

A tour of Spain is to be made in May.

Richard Strauss's latest opera, *Ara-bella*, is scheduled for production in forty opera houses this winter, in various European countries including France and Switzerland.

ST. LOUIS RECITALS OPEN AUSPICIOUSLY

Heifetz Gives First Program on Course and Performs Novel Works

St. Louis, Nov. 20.—The concert season was opened on Oct. 27, with a brilliant violin recital by Jascha Heifetz. This was the first event of the Principia Series. Mr. Heifetz captivated a large audience with the wizardry of his technique and flawless interpretations. The Concerto by Conus and Strauss's Sonata found much favor, as did a number of other works seldom performed here before. Arpad Sandor accompanied.

Felix Slatkin, young St. Louisan who has returned to this city for the winter, gave a violin recital at the Sheldon Memorial Hall on Oct. 27, and impressed a large audience with his artistry. His program consisted of two concertos, a rhapsody by Ravel and a group of transcriptions, all presented with musical taste and a reliable technique. Mrs. David Kriegshaber was an excellent accompanist.

Dr. Ernest R. Kroeger is presenting three music courses as part of the extension work at Washington University: Musical Appreciation, Elementary Harmony and Musical Culture.

Soprano Welcomed in Home Town

Elda Vettori, soprano of the Metropolitan Opera, whose home is in this city, appeared in recital at the Odeon on Nov. 1, under the auspices of the Service League of St. Michael's and St. George's Church. A large audience was thrilled with her powerful voice in a program containing Italian, French, German and English songs, with a liberal and well-earned group of encores. Mme. Vettori was accorded a cordial reception by a host of admirers. Paul Friess played fine accompaniments.

The Russian Symphonic Choir sang before a large audience in the auditorium of the Y. M. H. A. on Oct. 29. Basile Kibachich, the leader, took his group through an interesting program of religious, classical and folk music.

A program of operatic music was presented at the Odeon on Oct. 29 by L. M. Molino. Solo, choral and orchestral works were performed before an enthusiastic crowd. Minerva Johnson Molino, soprano, and Joseph Arnold, baritone, were soloists.

The Celestial Choristers, a Negro choir under the direction of C. Spencer Tocus, gave a concert at the St. Louis University Auditorium on Nov. 3. The program contained works from Palestrina and the Russian choral masters, as well as a large group of spirituals, in which the choir did its most effective work.

SUSAN L. COST

Chardon Group Commences Beethoven Programs in Cambridge

CAMBRIDGE, MASS., Nov. 20. — Inaugurating its series of programs covering the seventeen Beethoven quartets, the Chardon String Quartet, Norbet Lauga, Clarence Knudson, Jean Cauhappe and Yves Chardon, presented the Quartets No. 1, 2 and 3 of Op. 18 in Brattle Hall on Nov. 9. Lovers of Beethoven hereabouts should revel in his works this winter, with the Chardons offering such a series and the Boston Symphony giving the complete cycle of overtures, symphonies and other instrumental works.

Since its first appearance in the spring of 1932, the Chardon String

Quartet has maintained an ensemble which is a standard of excellence. Each man is a soloist in his own right, and the fact that individualities are merged in a unified whole is a tribute to the skill and good judgment of the players.

The audience on Nov. 9 gave every evidence of approval. G. M. S.

NEW HAVEN FORCES INAUGURATE SEASON

Fortieth Year Is Opened With Varied Program Under Dean Smith

NEW HAVEN, Nov. 20.—When David Stanley Smith raised his baton to conduct the New Haven Symphony's first program of the season in Woolsey Hall yesterday, he inaugurated the fortieth season of the orchestra. This organization is the fourth oldest of its kind in the United States, preceded only by the New York Philharmonic, the Boston Symphony and the Chicago orchestras. It is unique in being the only professional orchestra directly supported by a university as a part of its educational program.

Founded in 1893, the orchestra is the creation of Horatio Parker, its first conductor. For twenty-five years he guided its modest development until in 1919 he was succeeded by the present incumbent. In its forty years, then, the orchestra has had just two conductors. There have also been only two presidents: Morris Steinert, who first sponsored the formation of the organization, and Dr. William Lyon Phelps of Yale.

The first concert was given in Old Alumni Hall on March 14, 1895. Only one other was given by that first company of forty men. Now the seasonal prospectus calls for five concerts in Woolsey Hall, while the orchestra has grown to eighty-five musicians. The program of that historic occasion included Schubert's Rosamunde Overture, a violin concerto by Bruch, Melodies by Grieg and Haydn's Eighth Symphony.

From Bach to the Moderns

The program for yesterday consisted of Bach's Suite for strings and flutes, Edward Burlingame Hill's Concertino for piano and orchestra, and Vaughan Williams's London Symphony. The soloist was Edwin Gerschefski.

Mr. Hill's composition proved to be inconsequential, lacking in thematic material but clever in complicated rhythmic patterns and coloring. The work has the effect of modern jazz superimposed on French impressionism, demanding a brittle treatment by the solo instrument. This effect was brilliantly achieved by Mr. Gerschefski, who made the most of his opportunities in displaying a crisp tone, fine rhythmic sense, and adequate technique.

MILES KASTENDIECK

Chamber Series at Mannes School Opened by Quartet

The opening of the subscription series of chamber music concerts at the David Mannes Music School was arranged for Nov. 19 with a program by the Stradivarius Quartet, consisting of Wolfe Wolfensohn, Alfred Pochon, Nicolas Moldavan and Gerald Warburg, assisted by Mr. Mannes. The works chosen were Haydn's Quartet in F, Op. 77, No. 2, and Mozart's Quintet in G Minor with two violas. Other chamber music concerts will follow.

ST. LOUIS APPLAUDS SYMPHONY RENEWAL

First Orchestra Concerts Bring Rejoicing—Subscriptions Increased

St. Louis, Nov. 20.—The fifty-fourth season of the St. Louis Symphony was auspiciously opened with a pair of concerts on Nov. 4 and 5. Again under the baton of Vladimir Golschmann, the orchestra played brilliantly. Both performances were charged with a spirit

manuel Bach's Concerto in D, the Fifth Symphony of Beethoven, Dukas's The Sorcerer's Apprentice and a first performance of La Ville Rose, a colorful work by Albert Roussel.

The subscription sale is thirty-two per cent larger than last year, and the largest in the orchestra's history. This is the response of St. Louis music lovers to an announcement that the existence of their orchestra was threatened. The executive board states that \$25,000 is still required to complete the year's guarantee fund.

Officers of the St. Louis Symphony Society are: Oscar Johnson, president; Charles H. Stix, chairman, executive committee; David L. Grey, treasurer; and Arthur J. Gaines, secretary-manager. The work of the society is supplemented by a Women's Committee under the presidency of Mrs. Clifford W. Gaylord.

SUSAN L. COST



Todd
Vladimir Golschmann Is Again at the Helm
of the St. Louis Symphony

of enthusiasm and rejoicing, for the forthcoming season promises to be exceptional.

With but few changes in the personnel, and inspired by the magnetic leadership of Mr. Golschmann, the men gave of their best in a balanced program which contained Carl Phillip Em-

Hilger Trio Returns from Mid-Western Tour

The Hilger Trio, Maria, Greta and Elsa Hilger, violinist, pianist and 'cellist respectively, have returned from a tour of the Middle West. On each appearance the artists were re-engaged for next season. At North Central College on Nov. 3 the players gave a program which included Beethoven's Trio, Op. 11, and the Finale from Tchaikovsky's Trio in A Minor. Humming Birds, by Henry Hadley, composed for Elsa Hilger, and Mana-Zucca's Moment Musical, dedicated to her, were solos played by this artist.

The trio will appear in a request program for the Bach Club of Baltimore on Nov. 29, the program to contain Brahms's Double Concerto, and works by Beethoven, Bach and Handel-Halvorsen. A concert in Providence is to be given on the University Course on Dec. 1.

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In Schools and Studios

New Series of La Forge-Berumen Broadcasts Is Begun

The new series of La Forge-Berumen Musicales over the Columbia Broadcasting System began on Nov. 15. The program was given by Emma Otero, coloratura soprano; Mario Costa, baritone, and Jerry Mirate, pianist-accompanist. Beginning Dec. 6 the hour of these Wednesday broadcasts will be changed from half-past three to three o'clock.

Evelyn White, pianist, pupil of Ernesto Berumen, has appeared for the Beethoven Club and in recital in Camden, N. J.; at Pitman, N. J., and as soloist and accompanist with the McDowell Ensemble at Atlantic City, N. J.

Mr. Berumen will present five of his pupils at the La Forge-Berumen Studios on the evening of Dec. 6. Those to be heard include Norma Krueger, Jean Stewart, Evelyn White, Jerry Mirate and Lewis Wills.

Marie Houston, soprano, pupil of Frank La Forge, was heard in concert at the Century of Progress in Chicago during the summer. Miss Houston also toured in New England. Virginia Oman was her accompanist.

Johanna von Tiling, contralto, gave a recital at Vassar College on Nov. 2. Harold Dart, pianist-accompanist, shared the program.

Gescheidt Pupil Applauded in Recital

Audrey Newitt, contralto, artist pupil of Adelaide Gescheidt, gave a successful song recital for the Montclair Women's Club, Montclair, N. J., recently. Mrs. Newitt's program included an aria from Don Carlos, a group of lieder by Strauss, Brahms and Wolf, and songs in Italian and English. Carl Oberbrunner was at the piano.

Berthe Bert Opens New Studio

Berthe Bert, exponent of the Cortot method in the United States, returned recently from Nantucket where she spent the summer, and has opened a new studio at 170 East Seventy-eighth Street. Miss Bert is to give a recital at the residence of Mrs. John Henry Hammond on Nov. 28, for the benefit of the Cortot Scholarship Fund.

Vera McIntyre Pupils Fill Operatic Engagements

Pupils of Vera McIntyre are fulfilling numerous operatic engagements. Rebekah Crawford, contralto, will sing Lola with the National Opera Company at the Brooklyn Academy of Music on Nov. 29. Rolf Gerard, tenor, will appear as Canio and Edgar Laughlin, baritone, as Tonio the same evening. Mr. Laughlin has ap-

peared recently as Tonio and Silvio in Easton, Pa., and as Melot and as Wolfram with the Chicago Opera Company at the Hippodrome. Laura Ferguson and Geraldine Olive are with the Aborn Light Opera Company. Kathleen Edwards has joined the Music in the Air Company on the road, and Helen Eisler is engaged for appearances at the Hippodrome and with the Charlotte Lund Opera Company.

Anna Theresa Briggs Pupils Heard

The first students' recital of the season in the studio of Anna Theresa Briggs was given on Nov. 12. Those taking part included Edith Ward, Bessie Louise Bane, Edythe Maier, Mildred Carey, Rocco Ruggiero, Lita Korbe, Edward Herlong and Kay Gray. Corrine Homer accompanied.

Liebling Artists Make Operatic Appearances

Artist pupils of the Estelle Liebling Studios who have made recent appearances in opera include Beatrice Belkin, Dorothy Chapman, Lucy Monroe and Georgia Stand, with the Chicago Opera Company at the New York Hippodrome. Radio appearances have been made by Miss Belkin, Kitty Carlisle, Dorothy Miller, Amy Goldsmith and Leonora Cori. Students heard in concerts and recitals include Rosemarie Brancato, Garfield Swift, Sue Read and Miss Brancato.

Henry Street Music School Begins Concert Series

The sixth annual series of six chamber music concerts, sponsored by the Music School of the Henry Street Settlement, Mrs. Hedi Katz, director, was opened on Nov. 19, by the Stradivarius Quartet, at the Playhouse. Dane Rudhyar gave an explanatory talk. The program included the Quartet in F, Op. 28, No. 2, by Haydn; Fantasia Hebrique by Alfred Pochoy, and Brahms's Quartet in C Minor, Op. 51.

All-American Program at MacDowell Club

An all-American program was given at the MacDowell Club on the afternoon of Nov. 19 by Emily Roosevelt, soprano, and Claire Ross and Alice Griselle, pianists. Miss Ross and Miss Griselle gave two-piano works by Thomas Griselle, Marion Bauer and Eastwood Lane and also played two-piano accompaniments for a song group by Miss Bauer. Miss Roosevelt's other group was by Harold Henry, with the composer at the piano.

Chicago Studios

CHICAGO, Nov. 20.—The Chicago Conservatory, Loro Gooch, president, has taken over the H. C. Howard School of the Theatre. H. C. Howard and Mrs. De Wolf Hopper transfer their services. The school specializes in dramatics, radio, voice and light opera coaching.

New faculty members of the Chicago College of Music are Maurice Rosenfeld, pianist and critic; Adolph Muhlmann, at one time a member of the Metropolitan Opera, and Isador Berger, violinist, and formerly conductor of the Chicago Civic Opera Orchestra.

The DePaul University School of Music, Arthur C. Becker, dean, gave the first chamber music concert in a series on Nov. 14, in the Little Theatre. The artists were Ruth Breytspiraak, Leon Stein, Walley Heymar, Vera Poppe, and Arthur C. Becker, assisted by Fanny Cole Sample, soprano.

Helen Bartush, soprano, of the Sacerdote Studios, has signed a contract with WGES for a series of Sunday morning broadcasts. Miss Bartush recently sang for the Chicago Woman's Club and for the Chicago Tribune Cooking School Fund. Barbara Drangelis also was heard on the latter program. Beatrice Brooks sang for the Vandana Society. Martha Blacker appeared in the leading role in The Pirates of Penzance with the Chicago Comic Opera Company in the Deerfield-Shields Auditorium and was soloist recently for the Eastgate Lodge. Together with Bertha Waldman, she gave the program for the Sigma Alpha Phi Musical Sorority at Temple Shalom.

Members of the Operatic Art Theatre presented excerpts from The Tales of Hoffmann and La Traviata for the Austin Women's Club.

Karleton Hackett, president of the American Conservatory, gave the address of welcome to Mrs. Elizabeth Sprague Coolidge and Frederick Stock at the reception held in their honor in the Illinois Host House, Century of Progress Exposition. The conservatory's orchestra has begun rehearsals under the leadership of Herbert Butler. Harriet Hebert, contralto, recently presented the Fort Dearborn Chorus, of which she is leader, in the overetta The Lucky Jake at St. John's Lutheran Church. Burton Lawrence, pupil of Frank Van Dusen, who won first place in the state and district organ contest of the National Federation of Music Clubs last spring, gave a recital in the Hall of Religion during the recent Federation Festival at the Century of Progress. Ralph Niehaus, tenor, pupil of Theodore Harrison, sang in three performances of Messiah in Bloomington, Ill., last month. Edward Collins, of the piano faculty, was soloist at the monthly meeting of The Bohemians on Nov. 10. Jane Confelt, soprano, pupil of Elaine DeSelle, has been engaged by the Duncan Sisters for their company which opened its season in Cleveland early in November.

Harriet Case's song repertoire and interpretation class at the Cosmopolitan School of Music has had the assistance of Shirley Gandell in lecture-recitals, and of Flora Waalkes, Ruth Heizer, and Dorothy Whiteside in song groups. Miss Case continues her chairmanship of the young artists' department, formerly known as the junior group of the Chicago Artists Association, of which organization she is also vice-president.

Kathleen Strain, contralto from the Ellen Kinsman Mann Studios, sang in two performances of Messiah recently in Bloomington, Ill., and will sing in the same work with the Austin Choral Society early in December. Mrs. Strain is soloist with the First Methodist Church of Chicago.

Agatha Lewis, soprano, of the Mary Peck Thomson Studios, was heard recently

in recital by Hamilton Park Women's Club, the Musicians' Club of Women, and the Lake Forest Women's Club. Hadassah McGiffin was her accompanist. Maurine Barzybok, contralto, was soloist with Edward Rechlin, at an organ recital in Grace Lutheran Church, River Forest, on Nov. 19. Delight Babcock has been engaged as soprano soloist at the Church of the Holy Spirit, Lake Forest, Ill. Ella Heinbrodt was soloist with the Three Arts Ensemble, Oak Park Women's Club, and the Kankakee Women's Club, last month. Florence Gullins, mezzo-soprano, sang recently with the Caroline Trio, the Norwood Park Women's Club, and the Irving Park Women's Club.

Boston Studios

MacDowell Prize-winner a Malkin Conservatory Pupil

BOSTON, Nov. 20.—John Gruber, pianist, one of the winners in the recent Young Artists Contest held by the MacDowell Club of New York, is a pupil of Manfred Malkin at the Malkin Conservatory in this city.

Boston University Has New Normal Course in Music

BOSTON, Nov. 20.—The College of Music, Boston University, has opened a new normal course in piano teaching, based on the Sherwood Music School Piano Course. Maude Downes of the college faculty will be the instructor. The course will carry credit toward the degree of Bachelor of Music, and will consist of both private and class instruction.

Faculty of Longy School to Give Concert at Radcliffe

CAMBRIDGE, MASS., Nov. 20.—Eleven members of the faculty of the Longy School of Music will give a concert in the Agassiz Theatre, Radcliffe College, on Nov. 28. The program will include Poulenc's trios for trumpet, horn and trombone, and for oboe, bassoon and piano; Beethoven's Septet for horn, clarinet, bassoon and strings; and oboe solos by Florent Schmitt and Paul Ducas.

Aab Vocal Students Give Recital in Hartford, Conn.

HARTFORD, CONN., Nov. 20.—Advanced pupils of the Aab Vocal Studios gave their annual recital in the ballroom of the Hotel Bond, on the evening of Nov. 4. Solo and ensemble numbers were given. Those taking part included Mabel Collins, Sophia Butler, Josephine Butler Slove, Jack Quinn, Isabel Root Carr, Lillian Baron, George Jones, Duane Rowley, John Farren, Carolyn Grady, Mary Butler, Rita Baum and Cecilia Olderman. All of the singers held important solo church positions. Accompaniments were played by Mrs. Alfrida Hoglund.

Philadelphia School Orchestras Have Vacancies for Cellists

PHILADELPHIA, Nov. 20.—It is stated at the Settlement Music School that there are vacancies for 'cellists in the beginners', intermediate and advanced orchestras.

Rubinstein Club Luncheon-Musical

The first luncheon-musical of the forty-seventh season of the Rubinstein Club, Mrs. William Chapman, president, was given at the Waldorf-Astoria at noon on Nov. 14.

Artists giving the program were Rosemarie Brancato, coloratura soprano; John Dunbar, tenor, and Garfield Swift, baritone. Accompaniments were played by Estelle Liebling and Jacob Schwartzdorf. Miss Brancato sang arias from The Barber of Seville and Lakmé; Mr. Dunbar an aria from La Bohème and two songs in English, and Mr. Swift, groups in French and English. Ensemble numbers included a trio from Dinorah, and a duet from Rigoletto for Miss Brancato and Mr. Dunbar. N.

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Alexander Steinert

BOSTON, Nov. 20.—Alexander Steinert, formerly head of M. Steinert & Sons, manufacturers of pianos, and prominent as a patron of music and art, died in his sleep at his residence in this city on Wednesday, Nov. 5. He had been at business on the preceding Friday, and had spent the weekend in the country, apparently in good health.

Mr. Steinert was born in Athens, Ga., in 1861, the son of Morris and Caroline Steinert. He received his education in the schools of New Haven, Conn., and learned the business of piano manufacturing from his father, who founded the house of M. Steinert & Sons. As a young man he was manager of the company's branch at Providence, R. I., later coming to Boston to take charge of a branch in this city. Mr. Steinert also manufactured the Jewett pianos, as well as those of the Steinert firm, in Leominster, Mass. At the time of his death he was general manager and treasurer of the Steinert company, and director of the Jewett firm. He erected the Steinert Building in Providence, and the Steinert Building (which contains Steinert Hall) in this city.

Other interests included membership in the Boston Chamber of Commerce and a directorship of the Boston Real Estate Exchange. Mr. Steinert had been at one time chairman of the Boston Art Commission, a trustee of the Boston Public Library, the Boston Music School Settlement and the South End Settlement. He was one of the founders of the Baerman Society and of the Boston Singers, and belonged to the Fidelity Singing Society, the Boston Art Club, the Boston Athletic Association and other organizations.

In 1889 Mr. Steinert married Bessie Shumann, who died some years later. His second marriage was to Mrs. Lena Friedman Leviser, who survives him, together with his two sons by the first Mrs. Steinert, Robert Shuman Steinert, president of M. Steinert & Sons, and Alexander Lang Steinert, composer.

W. J. P.

Albert Lockwood

ANN ARBOR, Nov. 20.—Albert Lockwood, head of the piano department of the School of Music, University of Michigan, since 1900, died on Nov. 9. He was sixty-two, and was taken ill last spring. Mr. Lockwood was born in Troy, N. Y., and graduated from the Leipzig Conservatory in 1892. Further study was carried on under Leschetizky in Vienna and Buonamici in Florence. There were concert tours in Europe and many appearances in the United States. One of the latter was at the White House before the late Theodore Roosevelt, then President.

Surviving are his brother, Samuel P. Lockwood, formerly head of the violin department at the School of Music here; a

Milton Aborn, Opera Producer, Dies

Milton Aborn, for over fifty years connected with the theatrical profession, especially in its musical aspects, died at his home in New York on Nov. 13, following a heart attack suffered a few days previously in New Haven where his company was presenting Gilbert & Sullivan opera. He is survived by his widow and two daughters.

Milton Aborn was born in Marysville, Cal., May 18, 1864. He started life as a traveling salesman and on his first trip east, while in Boston, decided to follow his boyhood's ambition and go on the stage. He organized his own company and, himself the only amateur in the organization, gave Gilbert & Sullivan's Pinafore at the Windsor Theatre, Boston, assuming the role of Sir Joseph Porter. This was on his birthday in the year 1883.

Thirty years later, after he had appeared in vaudeville and in light opera and had given grand opera in English throughout the country both on his own account and in co-operation with his brother, Sargent, Mr. Aborn and his brother were entrusted with the management of the Century Opera Company, New York. This was by far the most important musical venture with which he was connected. The organization was backed by a number of prominent financiers and had as its aim the popularizing of grand opera in English and giving opportunities to American singers. The company opened with Aida on Sept. 15, 1913, and though a success at first, failed to hold the interest of the public. After a visit to Chicago during its second year, it was abandoned.

Mr. Aborn returned to his road companies but with the increase in railroad rates and fees of orchestra players and stage hands, he found it less profitable than before. In 1925, he joined forces with the Shuberts and gave an elaborate production of The Mikado at the Century Theatre, and the following season, Pinafore. Three years later he made a series of revivals of Victor Herbert's operas and in 1931, Gilbert & Sullivan again, producing the latter with great success for three consecutive spring engagements.

On May 18, of this year, while his company was singing Pinafore at the St. James Theatre, New York, Mr. Aborn's sixty-

ninth birthday and his golden jubilee on the stage were celebrated. Fay Templeton came out of retirement to sing Little Buttercup in the performance, and afterwards a supper party was given with a birthday cake holding fifty candles.



Mishkin

Milton Aborn

In an interview published in MUSICAL AMERICA shortly after this, one of the last given by Mr. Aborn, he stated that he had not abandoned the idea of giving opera in English.

The debt which grand opera in this country owes to Milton Aborn is not easy to estimate. His traveling organizations may have lacked both the finish and the general lavish atmosphere which large cities associate with grand opera, but they were appreciated by countless thousands of music lovers throughout the country who otherwise would have had no chance of hearing operatic masterpieces in any form. This and the opportunities he gave to young American singers will make his name an honored one in grand opera annals in this country.

J.A.H.

nephew, Normand Lockwood, teacher of theory at Oberlin Conservatory; a niece, Albertine Lockwood, who is studying music in Italy; and his sister, Ann Lockwood.

Perley Dunn Aldrich

PHILADELPHIA, Nov. 21.—Perley Dunn Aldrich, teacher of singing and composer, died last night. His age was seventy. He had lived in this city for many years. Born in Blackstone, Mass., Mr. Aldrich studied at the New England Conservatory in Boston and in Europe. Maas, Whiting, Shakespeare, Henschel, Trabaddello and Sbriglia were his mentors. He began to teach at the age of nineteen, and made numerous recital tours as a singer. Institutions in which Mr. Aldrich had taught were the Troy Conference Academy, Troy, N. Y.; University of Kansas, Lawrence; the Tremont School, Boston; and Utica Conservatory, Utica, N. Y. He was the first to take charge of the vocal department of the Curtis Institute of Music in this city; and had also taught in Rochester and in New York. In 1904 and 1905 he was assistant to Sbriglia at the latter's summer school in Paris. His compositions included La Belle Dame for male voices; The Sleeping Wood Nymph, a cantata; the Books of Songs, anthems, and many works for solo voice. He was the author of Vocal Economy.

In 1896 Mr. Aldrich married Jennie Lamson, of Adams, N. Y., who died several years ago.

Marie McConnell Jepson

LOOMIS, N. Y., Nov. 20.—The death of Marie McConnell (Mrs. Lawrence M. Jepson), soprano, and sister of Harriet Maconel, contralto, occurred here on Nov. 9. She was born in Logansport, Ind., in 1894 and at the age of fifteen moved to New York with her parents. There she studied singing with her mother, the late Mrs. E. B. McConnell, an accom-

plished organist as well as voice teacher.

During the War Marie and her sister, Harriet, toured military camps, giving concerts for soldiers. After the Armistice Marie entered the musical comedy field and won conspicuous success in leading roles in The Magic Melody, Robin Hood, The Grass Widow, The Kiss Burglar, Oh Lady, Lady, She Took a Chance and other productions. Later the McConnell Sisters starred in vaudeville in the United States, afterwards touring Europe in company with Mrs. McConnell. In 1924 Marie married Mr. Jepson, senior partner of the firm of Jepson, Tremaine & Co., New York, and retired from the stage.

She is survived by her husband, by her sister Harriet and her brother, Boyd McConnell of Boston.

Mrs. Mary J. P. Hallett

BOSTON, Nov. 20.—The death of Mrs. Mary J. P. Hallett, well known as a professional singer and for her club work in this city, occurred on Nov. 4 in Rockland, Newton Highlands. She was seventy-five. Mrs. Hallett was a member of the Brookline Morning Musical Club, a former member of the Professional Women's Club of Boston, and secretary of the Boston branch of the National Association of New England Women.

Mrs. Sarah C. Fisher-Wellington

CAMBRIDGE, MASS., Nov. 20.—Mrs. Sarah C. Fisher-Wellington passed away on Nov. 6 in her ninety-second year. For many years she was prominent as a soprano, having appeared as soloist with the Handel and Haydn Society in Boston and in opera. She was also an accomplished pianist and had taught. Cambridge was the city of her birth. Her husband, Col. Austin C. Wellington, who died many years ago, had fought in the Civil War.

Mrs. Lauretta V. Sweesy

RIALTO, CAL., Nov. 20.—Mrs. Lauretta V. Sweesy, director of music in education at Mills College from 1916 to 1926, died here recently at the home of her daughter, Mrs. Benjamin Casey. She had studied in Berlin, at the Chicago Conservatory, at Teachers College, Columbia University and the Institute of Musical Art, New York. Before joining the faculty at Mills College Mrs. Sweesy had been associated with summer sessions of the University of California.

Autumn Hall

ERIE, PA., Nov. 20.—Autumn Hall, violinist, died on Nov. 15 at the age of forty-eight. She was born in this city and made her debut here at the age of four. She studied with Franz Kohler in Pittsburgh, Hugo Heermann in Frankfurt and César Thomson in Brussels. Miss Hall toured Europe and made her New York debut in 1911. She also appeared with the Pittsburgh Symphony under Emil Paur and in other concerts. In private life she was the wife of Lieut. Charles T. Bridge, United States Navy.

Mrs. Elizabeth Ross

Mrs. Elizabeth Ross, mother of Stuart Ross, pianist and accompanist, died suddenly on Nov. 5. Mrs. Ross, who was sixty-seven, was born in Providence and lived with her son in New York since 1927. A sister, Mrs. Annie Stone, of Providence, also survives.

Melville J. Gideon

LONDON, Nov. 11.—Melville J. Gideon, American composer and entertainer, died today following an operation for appendicitis. He was forty-nine. Mr. Gideon was born in New York and appeared as pianist at the age of twelve with the New York Philharmonic. He came to England in 1911 and wrote the music for several London revues and operettas. He was best known as one of the originators of the Co-Optimists, a revue which ran in new editions yearly.

Mrs. Charles Lacey Plumb

CRANFORD, N. J., Nov. 20.—Martha Gross (Mrs. Charles Lacey) Plumb died on Nov. 7 at the residence of her sister, Mrs. Thomas Bicket, in New Rochelle. Mrs. Plumb was born in San Francisco seventy years ago and founded the San Francisco Musical Club, of which she was honorary president at the time of her death. Her activities here included membership in the Wednesday Morning and Cranford Dramatic clubs.

Rudolf King

KANSAS CITY, MO., Nov. 20.—Rudolf King, pioneer pianist and teacher, died suddenly on Oct. 24. He was born in Constantinople sixty-seven years ago and came to this city in 1894. He numbered Leschetizky, Richter and Brahms among his friends; and had been accompanist for Giuseppe Campanari, Henri Marteau, Reinold Werrenrath and other noted artists.

R. L.

William Lavin

DETROIT, Nov. 20.—William Lavin, tenor, died on Nov. 4. Born in Albany in 1864, Mr. Lavin toured in Europe, sang with Adelina Patti and with the Bostonians, was heard in oratorio and appeared with the Theodore Thomas Orchestra and the Metropolitan Opera. Mr. Lavin had lived in this city since 1908. He taught and had been soloist in the Fort Street Presbyterian Church.

H. W.

Mrs. Kate Gardner Hagan

MOBILE, ALA., Nov. 20.—Mrs. Kate Gardner Hagan, prominently identified with musical and club activities, died on Nov. 5. She was a state examiner of music teachers and had been president of the Mobile County League of Women Voters and a past president of the Alabama Federation of Women's Club.

Harrisburg Symphony Launches New Series



HARRISBURG, PA., Nov. 20.—The Harrisburg Symphony, George King Raudenbush, conductor, inaugurated its fourth season on the evening of Nov. 16. Josef Lhevinne was the soloist.

This concert, the most successful in the history of the orchestra, was presented in the Forum of the Pennsylvania State Educational Building. The audience, the largest and most brilliant ever assembled in the Forum for a musical event, taxed the capacity of that spacious auditorium.

The program opened with Brahms's Second Symphony, which was played as a memorial to the former concertmaster and concertmaster emeritus, George W. Updegrave, who died four days before the date of the concert. Mr. Raudenbush gave the symphony a convincing reading, which culminated in a stirring climax.

Mr. Lhevinne's performance of the Chopin Concerto in F Minor, will remain a treasured memory in the hearts of Harrisburg musicians and music-



Harrisburg Telegraph
lovers. It was exquisite playing. The plaudits of enthusiastic admirers of Mr.

The Forum of the Pennsylvania State Educational Building, where the Harrisburg Orchestra is heard; Below, George King Raudenbush, Conductor of the Harrisburg Symphony

Lhevinne's artistry won for them two encore numbers: Chopin preludes.

The modern note of the program was the Pageant of P. T. Barnum by Douglas Moore. This music was received with enthusiasm and was of especial interest locally. The composer's wife was formerly Emily Bailey of Harrisburg. Meriting mention were the incidental solo passages performed by D. Harold Jauss, concertmaster; Margaretta Kennedy, cellist; and Eric Evans, flutist.

The Prelude to Die Meistersinger, delivered with dramatic intensity, concluded the program.

SARA LEMER

COMPOSERS LEAGUE HONORS SCHÖNBERG

(Continued from page 5)

sented in the germ, as it were, rather than unfolded and developed in conventional manner. This, in all likelihood, makes it difficult for the listener, trained in the schools of yesterday, inhibited by his musical past, to recognize the melodic substance with which Schönberg's music has a traditional and spiritual relation, rather than an immediate one.

At the close of the quartet the composer was called out to bow several times, as he was at the program's completion. He spoke, in English, and thanked the audience for the honor done him.

If the piano pieces were played with less than completely satisfying results, due to Miss Reisenberg's seeming lack of penetration of the spirit of the music, though she was thoroughly familiar with the music itself, four songs from Op. 6 had the advantage of an eloquent performance. Rita Sebastian, contralto, sang them with straightforward delivery, with beauty of voice and artistic taste and made a definite success of all four. They were Traumben, Verlassen, Ghasel and Der Wanderer. Edna Sheppard played the difficult piano parts, a task masterfully executed.

Superb Expression of Poems' Moods

The Second String Quartet, Op. 10, in which the composer calls for a soprano voice in the third and fourth sections, was another magnificent achievement by the Pro Arte players. Here the idiom is more apparent for the hear-

er and there was a fine response on the audience's part. Ruth Rodgers sang the solo part earnestly but did not encompass its demands. In several places she lagged sadly behind the string players.

The poems Litanei and Entrückung which Schönberg has set for his quartet are by Stefan George, a contemporary German poet of no mean gifts. Schönberg has found music of superb expression for their mood, lifting them to an enduring place. By some strange turn of fate this is the poet who is the spiritual leader of the present movement in Germany which has sent Schönberg into exile, the poet who a decade ago gave utterance to what has recently transpired by calling for a "holy madness."

The occasion was one which will go down in musical history as one of vital importance, the public recognition by our city's musicians and music lovers of him, whom we must call the greatest modernist of them all. Following the concert a reception was held in the composer's honor by the league in the Town Hall Club, where members of the league and their friends were presented to the composer.

ROCHESTER FORCES PRESENT NOVELTIES

Philharmonic Season Opens Under Reiner and Sokoloff—Civic Orchestra Begins

ROCHESTER, Nov. 20. — Novelty formed the second half of the program, conducted by Fritz Reiner, which opened the Rochester Philharmonic's season in the Eastman Theatre on Thursday evening, Nov. 2. Symphonic Fragments from La Donna Serpente by Casella had a first American performance. Works new to Rochester were the Interlude and Dance from de Falla's La Vida Breve, Yablochko (Dance of the Russian Sailors) by Glière, and the Overture to Rossini's Il Signor Bruschino. The Glière music was liked so much that Mr. Reiner repeated it. Berlioz's Roman Carnival Overture opened the program, followed by Schumann's Second Symphony.

Mr. Reiner's vigorous conducting, and the clean-cut playing and wholehearted co-operation he obtained from the orchestra were happy indications of a series of fine performances.

The first matinee of the Rochester Philharmonic, which is led this year by guest conductors, was given under the baton of Nikolai Sokoloff on Nov. 9. The program had Chausson's Symphony in B Flat as a work of central importance, and included, among shorter numbers, Kozatchok by Ariadna Mikechina, a young Russian woman composer. This spirited work, played from manuscript, was well received. All through the afternoon the orchestra responded alertly to Mr. Sokoloff's magnetic leadership. Both conductor and players were rewarded with generous applause.

The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, began its season of popular concerts at the Eastman Theatre on Sunday evening, Oct. 29, with a Russian program. Mrs. Rae Potter Roberts was soloist. On Nov. 5 the orchestra presented a charming program which included one first Rochester performance—a set of Schubert waltzes. Lucile Johnson Harrison and Leonardo DeLorenzo played Mozart's Concerto for harp and flute. The audience was large and very cordial.

MARY ERTZ WILL

The Pictorial in Schönberg's Creed

(Continued from page 5)

a period of many months; and, as mysteriously as he had desired to paint, just as mysteriously did the desire leave him. He thinks of the paintings as "music with color and brush."

"Art Is Only the New"

For over two decades Schönberg has been regarded by many as a great teacher. His pupils have gone to him from the corners of the earth and include Alban Berg, whose opera Wozzeck was produced here two years ago by Leopold Stokowski, Anton von Webern and Egon Wellesz. In speaking of his teaching, Herr Schönberg says he prefers that his pupils have a classic background but he does not require it.

To him, "new" music and "old" music do not exist as two different things. "Art is only the new. Art means new art." New music and old music are the same thing. The new is only another manner of the old—another manner of the same thing. He wants his pupils to write only as they want to write, and he feels that it is his business as a teacher to understand them on their own bases and to help them to perfect themselves in their own manners. Under no condition must his pupils imitate his own style.

His latest completed works are a con-

certo for cello and orchestra, very freely transcribed from a clavier concerto by Mompalao, a contemporary of Handel, and a concerto for solo string quartet with orchestra, freely transcribed from a concerto grosso of Handel. His latest original work consists of two acts of a new three-act opera, Moses and Aaron, written to his own libretto.

Because of his Jewish faith, which he renounced but again embraced, Schönberg is no longer welcome in Germany. Since his arrival in America, where he came at the invitation of Joseph Malkin, head of the Malkin Conservatory in Boston, he has consistently refused to speak of the political situation in Germany.

"If I were a professional politician, I would speak about politics, but since I am not, I would not like to sound like an amateur."

A reporter, thinking to make him break his silence on conditions in Germany demanded: "Well then, Herr Schönberg, why have you not come to America sooner?"

The composer thought for a moment. Breaking the tension which had resulted, he replied, with a smile of good humor and with much modesty: "It is because I have not been invited to come before."